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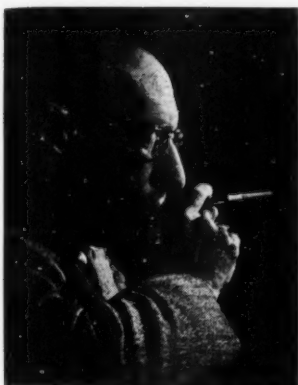
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MUSICAL AMERICA

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Skipsey from Moss

Above: Igor Stravinsky, composer of *The Rake's Progress*. Right: Included among the principals in the American premiere were Mack Harrell (Nick Shadow), Martha Lipton (Mother Goose), and Eugene Conley (Tom Rake-well), seated around the table in Act I, Scene 2



Sedge LeBlanc

METROPOLITAN OPERA INTRODUCES THE RAKE'S PROGRESS TO AMERICA

By RONALD EYER

THE Rake's Progress is the first full-length opera by Igor Stravinsky, acknowledged contemporary master, who is now seventy years old. It also is his first essay in operatic form in thirty years, the earlier ones being the small-scale works, *The Nightingale* and *Mavra*. The present performance was the American premiere of the work, first heard at the Teatro Fenice in Venice in 1951, and it was the first genuine novelty given at the Metropolitan in six years.

The work was inspired by the series of eight pictures called *The Rake's Progress*, by the great eighteenth-century British painter Hogarth (see *MUSICAL AMERICA*, Jan. 1, pp. 6, 7), which was a social commentary on the rise and fall of a dissolute and foolish young man of the period. Stravinsky did not simply set the pictures to music nor did his librettists, W. H. Auden and Chester Kallman, transcribe the story into words. Rather, the pictures were used as a point of departure for a morality play on a Faustian theme utilizing some characters and ideas from the original.

In this version, young Tom Rakewell, who believes money alone rules human destiny, is lured away to the high life of London by the Mephistophelean Nick Shadow, who presents him with a supposedly inherited fortune and acts as his guide in the ways of lechery and dissipation. For this service Shadow is to be paid at the expiration of one year and a day. Succeeding scenes show Tom and his mentor in the brothel of a creature whimsically named Mother Goose—in the rich morning room of Tom's London house, where Nick persuades Tom that, for reasons of pure cynicism, he should marry the bearded lady, Baba the Turk—in the street before his house, where Tom's rustic true love, Anne, has searched him out, to

his shame and chagrin, and found him married to the weird Baba—in the house again, where Nick persuades him to invest everything he has in a machine to make bread out of stones—in a graveyard, where Nick demands his payment (death and the possession of Tom's soul) from the now destitute Tom, who is saved by his purifying memories of Anne—finally in Bedlam, where Tom, rendered insane by Nick's magic, is visited by the still compassionate Anne before his death there. This is followed by an epilogue in which all the principals come before the curtain and sing the moral: The devil finds work for idle hands to do.

The opera is divided into three acts with three scenes apiece for which the décor and costumes were conceived by Horace Armistead. While no attempt was made to emulate the Hogarth pictures, there is a definite feeling of the Georgian period in the sumptuous and colorful mountings and something of the overflowing bounty of richness and detail that are characteristic of the artist. The Metropolitan management spared no pains in providing the best possible production for this work, and its solicitude coursed through all departments—far more than the normal amount of rehearsal time was allotted to it, for example, and the composer himself was regularly available for consultation—so I assume that something like an ideal performance was set before the New York public.

With this assumption one can feel secure in evaluating the work on its revealed merits. The piece is frankly in the Italian-Mozartian style with the arias, duets, choruses, ensemble numbers, recitatives and all the rest of the formal paraphernalia of the early lyric theatre. Stravinsky himself has said that he considers *music drama* and *opera* to be two "very, very dif-

ferent things" and that he is completely devoted to the latter. The Rake he conceives to be a true *opera* in the classic tradition. Actually, of course, it is neo-classic because he avails himself of all latter-day emancipations in the way of harmonic relationships, rhythmic structure, melodic flow and orchestral effects. In other words, the classic mold is utilized but the content is as modern as can be, and the casual listener might have difficulty finding anything more than superficially Mozartian about it. The harmony, though by no means atonal, is mostly free and astringent; the rhythm also is free and in constant mutation among all varieties of duple and triple meters. The melody is wide-striding and craggy in the peculiar oblique and alyrical manner typical of twelve-tone melody (which this, however, is not). The orchestral score is of chamber proportions,

with piano for the recitativo secco, but the sounds that come out of it are the highly sophisticated, non-Mozartian distillations of instrumental alchemy in which Stravinsky is a past-master.

The work as a whole is more interesting rhythmically than it is in any other way, and I got the impression that, while the composer was writing an opera, he was thinking a ballet. There is little of the music that could not be choreographed rather effectively, and, since it is pedestrian vocally and never really gets off the ground, it might be much better danced than sung. Purposeful and highly original rhythmic ideas save much of the vocal writing which is largely without warmth and without emotional drive and thrill. Some of the ineffectiveness of the lyric line arises from the bad prosody, which is

(Continued on page 6)

MTNA AND THREE RELATED GROUPS HOLD CONVENTIONS IN CINCINNATI

By MARY LEIGHTON

APPROXIMATELY 1,500 members of the Music Teachers National Association attended its 77th convention, held Thursday through Sunday, Feb. 18 to 22, at the Hotel Netherland Plaza in Cincinnati. To quote John Crowder, retiring president of MTNA: "It was the richest program we have ever had and I consider the convention second to none within my memory."

Three other organizations met with MTNA jointly and individually in music programs, discussions, and business meetings. They were the Music Library Association, the American String Teachers Association, and the American Matthey Association.

The local executive convention committee was headed by Goldie R. Taylor as chairman. Aiding her were William S. Naylor, Cincinnati Conservatory of Music, treasurer; Mrs. Fenton D. Snodgrass, scribe and mem-

ber of the advisory council; Fred S. Smith, Cincinnati College of Music; John J. Fehring, Music of the Archdiocese of Cincinnati; Lucille Brettschneider, Ohio Music Teachers Association; Mrs. John A. Hoffmann, Ohio Federation of Music Clubs; and J. Herman Thuman, impresario, who served as consultant.

The 42 exhibits—the committee in charge was headed by Arthur A. Hauser, G. Ricordi and Company, as chairman—included those of leading music publishers, the Baldwin Piano Company, record companies, instrument manufacturers, and music schools.

Business meetings began as early as eight o'clock each morning, open meetings daily at nine. Afternoon sessions continued until five and evening meetings until eleven o'clock. Luncheons were held on Thursday for the Alumni of Conservatories, Col-

(Continued on page 16)

March, 1953

Gounod Opera To Open Met 1953-54 Season

THE Metropolitan Opera Company will open its 1953-54 season on Nov. 16 with a new production of *Faust*, which will be conducted by Pierre Monteux. Rudolf Bing, general manager of the company, made the announcement at the first annual meeting of the newly formed National Council of the Metropolitan Opera Association in joint session with the association's board of directors. Gounod's opera was used to open the 1944-45 season but has been absent from the repertory for two seasons.

The role of Mephistopheles in the opening-night performance will be sung by Nicola Rossi-Lemeni, Italian bass who will be making his first New York appearance. Jussi Björling will be heard as Faust, Victoria de los Angeles as Marguerite, and Robert Merrill as Valentin. Addressing council members, Mr. Bing pointed out that "in the past we have not announced such opening-night details until shortly before the beginning of the season, but to celebrate this occasion of our National Council's inaugural we are making this known to you at this time". Funds received from council memberships made possible this season's new production of *La Bohème*.

The Metropolitan's new production of *Faust* will be staged by Peter Brook, British director who has been active in London and Stafford-on-Avon. Mr. Brook's work has not previously been seen in New York.

Other operas to be revived in new productions next season are *Tannhäuser* and *The Barber of Seville*.

Council officers elected for 1953-54 were John S. Newberry, Jr., of Grosse Pointe Farms, Mich., as chairman; and Jackson P. Dick, of Atlanta, Ga., as vice-chairman. Both Mr. Newberry and Mr. Dick will become ex-officio members of the association's board of directors, in accordance with a resolution passed at the joint meeting. Regional vice-chairmen elected to the council's executive committee were Mrs. Frederick K. Weyerhaeuser, of St. Paul, Minn.; Mrs. Charles H. Strub, of San Marino, Calif.; Carl H. Pforzheimer of New York City; Vernon Stouffer, of Cleveland; and I. L. Myers, of Memphis. Members-at-large will be James M. Barker, of Chicago; Mrs. John Barry Ryan, Mrs. Gardner Cowles, and Gordon M. Hill, of New York; Mrs. Louis S. Gates, of Toledo, and Euclid W. McBride, of Greenwich, Conn.

Metropolitan Tour To Start in Cleveland

Sixteen cities will be visited by the Metropolitan Opera Company during its 1953 spring tour, which will begin on April 13 with a series of eight performances in Cleveland. A seven-performance engagement in Toronto, ending May 30, will bring the tour to a close.

Other cities scheduled to see Metropolitan productions are Boston, Washington, Atlanta, Birmingham, Memphis, Dallas, Houston, Oklahoma City, Des Moines, Minneapolis, Bloomington, Lafayette, Rochester, and Montreal. The 56 performances to be given will encompass a repertoire of seventeen operas, including *Aida*, *La Bohème*, *Cavalleria Rusticana* and *Pagliacci*, *Così fan tutte*, *Don Giovanni*, *La Forza del Destino*, *Lohengrin*, *Madama Butterfly*, *Rigoletto*, *Der Rosenkavalier*, *Samson et Dalila*, *Tosca*, *Tristan und Isolde*, *La Gioconda*, *Carmen*, and *Boris Godunoff*. Of these *Rigoletto* will be given most often—eight times.

Two performances will be given by the Metropolitan in Baltimore on March 24 and 25, while the New York season is still in progress.

Highlights of the News

DOMESTIC:

¶ **Metropolitan Opera** gives American premiere of Stravinsky's *The Rake's Progress*, Feb. 14 (Page 3); stages Moussorgsky's *Boris Godunoff* in its original version, March 6 (Page 7); and revives Wagner's *Tristan und Isolde*, Feb. 23 (Page 7).

¶ The 77th convention of the **Music Teacher's National Association** is held in Cincinnati, Feb. 18-22 (Page 3).

¶ **New Dance Group** gives three-program festival of modern dance works in Ziegfeld Theatre, Feb. 22 and March 1 (Page 9).

¶ Its 700th weekly broadcast is made by the **New York Philharmonic-Symphony**, Jan. 11 (Page 22).

¶ Puccini's *Suor Angelica* is presented by the **NBC-TV Opera Theatre**, March 7 (Page 22).

¶ The fourteenth annual **WNYC American Music Festival** is held Feb. 12-22 (Page 45).

¶ **Peabody Conservatory** celebrates its 85th anniversary, Feb. 13-15 (Page 50).

¶ Karl Muenchinger makes his American debut as guest conductor of the **San Francisco Symphony**, Feb. 26 (Page 49).

¶ Roy Harris' *Seventh Symphony* is given its premiere by the **Chicago Symphony** (Page 28).

¶ Josef Krips makes his first United States appearance, conducting the **Buffalo Philharmonic**, Feb. 15 (Page 30), and is engaged as regular conductor of the orchestra for next season (Page 4).

FOREIGN:

¶ Marcel Landowski's one-act opera *Le Rire de Nils Haleries* has its premiere in **Paris** (Page 5).

¶ The **Stockholm Konserthforeningen** celebrates its fiftieth anniversary (Page 31).

¶ **Sergei Prokofiev** dies in Russia at age of 61, March 4 (Page 38).

Programs Announced For Berkshire Series

Charles Munch, conductor of the Boston Symphony, has announced the programs for the Berkshire Festival concerts to be given at Tanglewood in Lenox, Mass., from July 11 to Aug. 16. The first pair of Saturday evening and Sunday afternoon concerts will be devoted to the music of Bach, the second to Mozart, and the third to Haydn and to contemporary composers (Strauss, Mihaud, Ravel, and Lukas Foss).

The three series of concerts in the Music Shed will be given on Friday evenings (instead of Thursday evenings as was customary in the past), Saturday evenings, and Sunday afternoons. The programs for Series A will be: July 31—Beethoven's *Leonore Overture No. 3*, Mendelssohn's *Violin Concerto*, with Zino Francescatti, Copland's *Appalachian Spring*, and Ravel's *Bolero*; Aug. 1—Tchaikovsky's *Hamlet Overture*, *Mozartiana Suite*, *Romeo and Juliet Overture*, and *Symphony No. 5*, conducted by Pierre Monteux; Aug. 2—Schumann's *Manfred Overture*, Foss's *Piano Concerto*, with the composer as soloist, Mendelssohn's *Italian Symphony*, and Liszt's *Mephisto Waltz*.

Works to be heard in Series B are: Aug. 7—Handel's *Water Music*, Barber's *Adagio for Strings*, Saint-Saëns' *Cello Concerto*, with Gregor Piatigorsky, Strauss's *Don Quixote*, and Berlioz's *Romeo and Juliet Symphony*; Aug. 9—Haydn's *Symphony No. 102* and Mahler's *Symphony No. 2*; Aug. 8—a Koussevitzky Memorial Concert conducted by Leonard Bernstein.

Listed for the Series C concerts are: Aug. 14—Cherubini's *Anacreon Overture*, Schubert's *Symphony No. 8*, Ravel's *Piano Concerto for the Left Hand*, with Seymour Lipkin, and Wagner excerpts; Aug. 15—Hindemith's *Concerto for Strings and Brass*, Brahms's *Symphony No. 2*, and

Chavez' *Sinfonia India*, conducted by Leonard Bernstein; Aug. 16—Brahms's *A German Requiem*.

Mr. Munch will conduct all concerts except those scheduled on Aug. 1, 9, and 15.

The Berkshire Music Center will open for a six-week session on July 5. Carlos Chavez, Mexican composer-conductor, will join Aaron Copland in the composition department as guest instructor. For part of the session Gregor Piatigorsky will serve as guest instructor in the chamber-music department, headed by Richard Burgin, concertmaster of the Boston Symphony. Other faculty members heading departments will be Leonard Bernstein, Hugh Ross, Boris Goldovsky, and Ingolf Dahl.

Viennese Conductor To Take Post in Buffalo

BUFFALO.—The Buffalo Philharmonic Society, Inc., has announced the appointment of Josef Krips, Viennese conductor, as permanent conductor of the Buffalo Philharmonic for next season. Now the conductor of the London Symphony, Mr. Krips will succeed William Steinberg, who resigned last year to become conductor of the Pittsburgh Symphony. He conducted Montreal's Les Concerts Symphoniques in two performances last month and was guest conductor of the Buffalo orchestra during the week of Feb. 15.

First Music Olympiad To Be Held In Europe

DUESSELDORF.—Duesseldorf-on-Rhine will play host to the vocal section of the first music Olympiad to be held this year according to plans made last year by the International Music Olympiad Committee. Other parts of the Olympiad will take place in Salzburg, which has been selected for the symphonic section, and in Rome, for the sacred music section.

Robin Hood Dell To Offer Free Concerts

PHILADELPHIA.—The Robin Hood Dell summer series of 21 concerts, beginning July 22, will be opened to the public without charge this year. Making the announcement, Recreation Commissioner Frederick R. Mann, who has been re-elected to his fourth term as president of Robin Hood Dell, said that this decision was made possible by a \$75,000 city appropriation and 750 contributions of \$100 each from "friends of the Dell." Although the proposed budget is \$25,000 less than last year, Mr. Mann pointed out that the reduction in advertising and ticket distribution expenses will be sufficient to permit the Dell to increase the salaries of the members of the Philadelphia Orchestra who play in the series. Tickets will be distributed on a "first-come, first-served" basis to those who mail in requests with self-addressed, stamped envelopes.

During the 1953 season of eighteen evening concerts and three Wednesday morning children's concerts the Dell's 91-piece orchestra will be conducted by William Steinberg, Eugene Ormandy, Antal Dorati, Erich Leinsdorf, Alexander Hilsberg, and Andre Kostelanetz. Scheduled to appear as vocal soloists are Ezio Pinzo, Richard Tucker, Jan Peerce, Jarmila Novotna, and Charles Kullman. Instrumentalists will include Gregor Piatigorsky, Claudio Arrau, Mischa Elman, Isaac Stern, Rudolf Kirkusny, and Anja Dorfmann. Concert versions of *La Bohème* and *Madama Butterfly* will be presented as special attractions and Alicia Markova will appear.

City Opera Adds to Repertory

Three new productions have been announced for the spring season of the New York City Opera Company, which will open on March 19 and extend through May 3. Rossini's *La Cenerentola* will be given its first performance by the company on March 26. The production will be staged by Otto Erhardt and designed by Rouben Ter-Arutunian; Tullio Serafin will conduct. As originally staged on Broadway by Robert Lewis, with settings by Horace Armistead, Marc Bitzstein's *Regina* will be conducted by Julius Rudel on April 2 for the first time at the City Center. Johann Strauss's *Die Fledermaus*, in the English version by Ruth and Thomas Martin, will receive its initial performance by the company on April 8, staged by James Westerfield. Mr. Martin will be the conductor. Each of these new productions will be given three times with casts to be announced.

A double bill of operas by Gian-Carlo Menotti, *The Medium* and *Amahl and the Night Visitors*, will be revived for two performances, and Strauss's *Der Rosenkavalier*, also revived from a previous season, will be heard three times. Three productions new to the repertory last fall, Bartok's *Bluebeard's Castle*, Ravel's *L'Heure Espagnole*, and Menotti's *The Consul*, will be retained.

Singers joining the company for the first time are Kathryn Blum, Priscilla Gillette, and Dolores Mari, sopranos; Lucretia West, mezzo-soprano; Richard Manning, tenor; and Leon Lishner, Cornell MacNeil, Norman Treigle, Andrew White, and William Wilderman, baritones. Leslie Chabay, tenor, has sung with the company on tour but will make his initial appearance at the City Center this spring.

Because of illness, Tullio Serafin was unable to return to the company this spring, as originally announced. A substitute conductor, Luigi Malatesta, who had not previously appeared in America, also became ill. Other members of the conducting staff will direct the works assigned to Mr. Serafin.

PARIS SEES LANDOWSKI OPERA

L'Ensemble Lyrique presents

Le Rire de Nils Halerius

By EDMUND PENDLETON

Paris

A PHILOSOPHICAL three-act opera, *Le Rire de Nils Halerius* by Marcel Landowski, and a one-act *opéra-bouffe*, *Le Mariage* by Modest Moussorgsky, were given first performances in Paris recently in the Champs-Élysées Theatre, marking, at the same time, the debut of a new opera company, L'Ensemble Lyrique de Paris. The company is composed chiefly of young talent having achieved some recognition and is directed by Jean de Rigault and Pierre Chouvy. By choosing this unusual program, the directors revealed their firm intention to grapple with the problem of renovating the lyric theatre.

A French composer not yet in his forties, Landowski wrote his own libretto. The subject is the tragedy of a skeptical and bitter philosopher who wanders aimlessly in eternity following his death, which he had thought to be final. Nils Halerius—a name invented so as to avoid situating the action in any particular place (although according to the composer, the problem is a modern one)—maintains to the last that laughter in the face of the world's contradictions is the only attitude befitting man. Holding to his doctrine, he refuses the attentions of a doctor and a priest, swearing to laugh at his own death.

The first act reveals Nils lying on his bed in a spacious study lined with books and lit by illuminated planispheres. Two of his disciples are classifying volumes in contradictory order. Rejecting material and spiritual medicine, he incites various admirers who have come to visit him to sing a chorus of joyous and ironical absurdity. The sound of another, invisible chorus (probably representing Eternity) plunges the stage into darkness.

The second act shows Nils still on his bed, surrounded by vague, bluish light. Before him pass, choreographically, some of his conceptions of the world: grimacing lovers who change partners, two violinists rivaling each other in virtuosity, blind justice passing sentences haphazardly, and the race for gold. Suddenly Nils rises from his bed, laughs, and collapses.

In the third act, the Ether is represented scenically by constantly varied lighting on a decorated gauze curtain and by cloud-like shadows moving across the backdrop. Nils discovers himself to be still an entity lost in a universe which surpasses his reason. Listening to the invisible chorus, he gradually "understands his blindness", and as he is absorbed into universal immensity he prays, "May a flower rise from my roots, and may I re-enter into Time."

The most complete form of musical expression, according to Landowski, is the lyrical drama where everything blends in the service of a central idea: "I do not believe in pure music. Nothing is separable, divisible and autonomous in life; everything, consciously or not, co-operates toward a goal."

"I have been struck especially since the war, by the desperation with

which certain minds try to improve rationally the irrationality of the world. I have wished, in this opera, to stretch the problem to its extremes without, naturally, offering any solution to the metaphysical dream other than to say that nothing ever begins or ever ends. I believe that if the lyric theatre wishes to live, it must seek its inspiration in subjects of today."

Nothing is more difficult than to argue a thesis on the stage unless the philosophy is inferred from the action. Nils Halerius, however, has certain advantages. The three acts are contrasted: the first, a dramatic scene; the second, a ballet; and the third, a mysterious vision. The weight of sustaining the spectator's interest, however, falls mainly upon the music, especially during the third act where the gamut of visual effects runs itself out rather quickly.

The musical score exhales the composer's sincerity and bears witness to his technical ability. It is atmospheric or dramatic on occasion, contemporary in language, rich in instrumental resources, and expressive of the text. The human voice is used in a variety of ways: in solo or choral song, in individual or collective speech with measured shading, or in a combination of speech and song.

Xavier Depraz, young bass-baritone of the Paris Opéra, played and sang the title role with conviction. It was difficult to mark a preference for his speaking voice or for his singing.

The décor, designed by Eugene Fuchs for the première of Nils given at Mulhouse in January, 1951, is the same now used in the Champs-Élysées. The stage direction was by Pierre Deloger and the choreography by Leone Mail. Francis Cebron conducted.

The *Marriage*, a comedy in two acts by Gogol, shows Podkolessine, a bourgeois bachelor, weighing the pros and cons of getting married and finally deciding against it.

Moussorgsky had completed only the first act although his correspondence shows he had intended to finish the opera. Nor had he orchestrated

his music. The prose text is sung throughout in recitative style accompanied by brief thematic fragments and harmonic punctuation to accennate the expression. One is conscious of a jerkiness and awkward silences due to the difficulty of continual recitation. Had the tempo been accelerated this drawback might have disappeared.

On the whole the score gives the impression of an exercise in a particular form of musical writing rather than that of a finished product. (Paul Vidal, one-time professor at the Paris Conservatory, used to ask his pupils to rewrite whole tragedies of Corneille or Racine in musical recitatives as a mere exercise. The instrumentation, by Antoine Duhamel, adroitly and colorfully places Moussorgsky's



Marcel Landowski, French composer represented in the first program by L'Ensemble Lyrique

salient ideas in relief. Charles Tyssandier's portrayal of Podkolessine was convincingly natural; Charlotte Desmazures, as Fiolka, had a tendency to exaggerate and was not often understandable; André Carère was excellent in the role of the stupid Stephan; and Jean Mollien merited special praise for his vivacious interpretation of Kotchikarev.

The décors and costumes of Elie Grekoff were ingenious but too obviously economical. The cast was directed by Jacques Duby.

Casts and Dates Set For Bayreuth Festival

BAYREUTH—Four American singers will appear in the 1953 Wagner festival, which will open on July 23 with Lohengrin under the management of Wieland and Wolfgang Wagner. Astrid Varnay will sing Ortrud in Lohengrin, Brünnhilde in the second Ring cycle, and Isolde in Tristan; Eleanor Steber, Elsa in Lohengrin; Regina Resnik, Sieglinde in both performances of the Ring Cycle; and Ramon Vinay, Siegmund, Parsifal, and Tristan. Production dates and casts announced are:

Lohengrin—July 23, Aug. 1, 4, 7, 16, and 21. Wolfgang Windgassen (Lohengrin), Eleanor Steber (Elsa), Astrid Varnay (Ortrud), Josef Greindl (König Heinrich), Hermann Uhde (Telramund), Hans Braun (Heerrufer).

Tristan und Isolde—July 30, Aug. 5, 13, 18, and 22. Martha Mödl and Astrid Varnay (Isolde), Ramon Vinay (Tristan), Ludwig Weber (Marke), Ira Malaniuk (Brangäne), Gustav Neidlinger (Kurwenal).

Parsifal—July 24, Aug. 2, 15, 19, and 23. George London (Amfortas)

Josef Greindl (Titel), Ludwig Weber (Gurnemanz), Ramon Vinay and Wolfgang Windgassen (Parsifal), Hermann Uhde (Klingsor), Martha Mödl (Kundry).

Der Ring des Nibelungen—July 25 to 29 and Aug. 8 to 12 (no performances on July 28 or Aug. 11). Hans Hotter (Wotan), Werner Faulhaber (Donner), Gerhard Stolze (Froh), Bruni Falcon (Freia), Erich Witte (Loge), Ira Malaniuk (Fricka), Gustav Neidlinger (Alberich), Paul Kuén (Mime), Maria V. Ioshvay (Erda), Ramon Vinay (Siegmund), Josef Greindl (Hunding), Regina Resnik (Sieglinde), Martha Mödl and Astrid Varnay (Brünnhilde), Wolfgang Windgassen (Siegfried), Rita Streich (Waldvogel), Hermann Uhde (Gunter), Josef Greindl (Hagen), Ira Malaniuk (Waltraute).

The conductor for the Lohengrin and Tristan performances will be Joseph Keilberth, and for Parsifal and the two Ring cycles, Hans Knappertsbusch. Wieland Wagner will handle the stage direction of all productions at the festival.



Costumes by Labisse for (from left to right) *Le Temps*, *La Justice*, *L'Or*, and *Le Violoniste* in Marcel Landowski's opera *Le Rire de Nils Halerius*, presented for the first time by L'Ensemble Lyrique at the Champs-Élysées Theatre in Paris



Eugene Conley as Rakewell



Blanche Thebom as Baba



Hilde Gueden as Anne



Mack Harrell as Shadow

No Pains Spared in Production Of Stravinsky's Debatable Work

(Continued from page 3)

emphasized painfully by the fact that Messrs. Auden and Kallman have provided a fine book—sensitive, intelligent and genuinely poetic. It can be read with delight for itself alone. But the composer, for some reason that is utterly incomprehensible to me (unless it be that his knowledge of English is considerably more elementary than one would suppose), tortures the lines with misplaced accents and accentuations, distortions of natural cadences and syllabic stresses and sundry other assaults to the point where the libretto sounds less like an English original than it does like a remarkably poor translation from some other language. Unless we are prepared to junk all established prosodic concepts dictated by the customs of natural speech, we can only brand the setting of the words as an inexplicably inept piece of work.

It is difficult to say how much this awkwardness may have contributed to the misfiring of many of the dramatic situations. Take the graveyard scene, for instance, where Nick plays a kind of Russian roulette with Tom for his life and soul. He permits Tom to guess at the identity of three playing cards, and when Tom fortuitously names all three correctly, Nick himself is destroyed and descends into the earth from whence he came. This is tense and mystical stuff well suited to dramatic-musical treatment. But Stravinsky's handling of it is casual, matter-of-fact and utterly unevocative. The characters converse in a kind of free melodic, recitative-like style, mostly against an undistinguished piano accompaniment, and from the way they express themselves you receive no impression that something climactic is taking place. This frittering away of the dramatic or the comedic situation happens time and again in the opera through a simultaneously unnatural and untheatrical setting of the words.

This is not to say that there is nothing good in the score. Much of it is clever and some of it has real profile. Three characters who really come alive (ironically, none of them appear in Hogarth) are Nick, Baba, and the auctioneer, Sellem, who sells off Tom's effects after he has gone broke. Stravinsky has given an amusingly satirical babble-song to Baba in the second act, and the aria and scena of the auctioneer when he is urging the buyers to bid high is both lively and stylish. Anne has a cabaletta, bringing down the curtain on Act I which has a true romantic, coloratura feeling and concludes on the only high C, so far as I can recall, in the whole opera.

As a final word on the score, I urge caution and suggest that no one sell

THE RAKE'S PROGRESS

Opera in three acts by Igor Stravinsky. Conducted by Fritz Reiner. Staged by George Balanchine. Décor and costumes designed by Horace Armistead. Presented by the Metropolitan Opera Association, Feb. 14, 1953, 2:00.

CAST:

Trulove Norman Scott
Anne, his daughter Hilde Gueden
Tom Rakewell Eugene Conley
Nick Shadow Mack Harrell
Mother Goose Martha Lipton
Baba the Turk Blanche Thebom
Sellem, auctioneer Paul Franke
Keeper of the madhouse Lawrence Davidson

this work short. I have discovered that it is a composition that improves with rehearsals. I do not think it can improve dramatically in future performances, but more and more of the music may emerge as significant in its own way.

The cast showed every evidence of careful preparation under the zealous and inspired direction of Mr. Reiner, to whom Stravinsky must be eternally grateful. Mack Harrell, as Nick, and Blanche Thebom, as Baba, had the meatiest roles and got everything. I am sure, that could be had out of them. They, together with Paul Franke, who imparted much color and style to the brief episode of the auctioneer, also seemed the most comfortable in their parts. The purely vocal honors were shared pretty evenly by Hilde Gueden, as Anne, and Eugene Conley, as Tom. Like almost everyone else, they seemed to be book-bound much of the time and kept an anxious eye on Mr. Reiner, but when they were given an opportunity to just sing, they negotiated their extremely difficult vocal lines with courage and sound musicianship. Martha Lipton made the most of the brief passage of Mother Goose, a promising Dickensian character which might have been profitably developed, and Norman Scott did all that could be done with the pale figure of Anne's father, Trulove.

Mr. Balanchine's direction was typically choreographic and actually became dance at one point in the brothel scene when Mother Goose claims Tom temporarily for herself and the music breaks into a reel-like movement in 6/8 meter. As usual, the stage was too crowded when the chorus came on (a circumstance that led to some ribald comment in the foyers in relation to the second scene of the first act), but this apparently necessary evil hardly can be blamed on Mr. Balanchine. It would be interesting to know whether he shares the feeling, mentioned earlier, that the whole business might have been more effective in balletic terms.



Martha Lipton as Mother Goose



Paul Franke as Sellem

Metropolitan Opera

Carmen, Jan. 30, 1:00

Mildred Miller sang the title role in Carmen for the first time with the Metropolitan in this performance for students. Renato Capecchi also appeared for the first time as Escamillo. Kurt Baum was Don José, and Lucine Amara was Micaëla. Kurt Adler conducted.

—N. P.

Don Giovanni, Jan. 30

With George London again singing the title role, this performance of Mozart's opera had a good deal of distinction. His familiar colleagues included Margaret Harshaw, as Donna Anna; Delia Rigal, as Donna Elvira; Roberta Peters, as Zerlina; Norman Scott, as the Commendatore; and Jan Pearce, as Don Ottavio. Lawrence Davidson essayed the part of Masetto for the first time at the Metropolitan, singing cleanly and making the character reasonably credible despite the loudness imposed on him by the stage direction. As Leporello, Salvatore Baccaloni appeared with the company for the first time this season as a last-minute substitution for the indisposed Erich Kunz. The bass's great good nature and old acquaintance with the role produced a knowledgeable and wisely comic servant for the Don. He sang with spirit and style, although his voice is admittedly less rich and solid than it once was. Max Rudolf conducted a discreet orchestral performance.

—R. A. E.

Carmen, Jan. 31, 2:00

Hilde Gueden assumed the role of Micaëla for the first time this season in this performance of Carmen. The soprano's daintiness made her Micaëla authentic to the eye, and her characterization was appealing in its gentle

and tender naivete, although it never rose above a level of wistfulness. She accomplished her best singing in her first-act duet, where her voice had a warmth and ease of tone not always apparent in her *Je dis que rien ne m'épouvante*. The cast was otherwise familiar, including Fedora Barbieri as Carmen and Mario del Monaco as Don José, both splendidly sung; Frank Guarrera as Escamillo; and in lesser roles Lucine Amara, Margaret Roggero, Osie Hawkins, and Clifford Harvuot. Fritz Reiner conducted.

—A. B.

Rigoletto, Jan. 31

In a benefit performance for the Rand School of Social Science, Verdi's opera was sung for the eighth time this season. Genevieve Warner, as Gilda; Martha Lipton, as Maddalena; Anne Bollinger, as the Countess Ceprano; and Jan Pearce, as the Duke, sang their parts for the first time this season at the Metropolitan. Leonard Warren took the title role, and Alberto Erede conducted.

—N. P.

La Gioconda, Feb. 2

In the sixth and final performance of *La Gioconda*, Blanche Thebom appeared as Laura and Richard Tucker as Enzo, both for the first time this season. The two artists sang and acted their respective roles in exemplary fashion, and their accomplishments were equalled by those of the other principals—Zinka Milanov, Jean Madeira (whose portrayal of the blind mother was especially gratifying), Leonard Warren, and Nicola Moscona. The smaller parts were filled capably by George Cehanovsky, Gabor Carelli, Lawrence Davidson, Alessio De Paolis, Norman Scott, and Algerd Brasis. Fausto Cleva's conducting also added to the pleasures of

(Continued on page 36)

BORIS AND TRISTAN REVIVED BY METROPOLITAN

Moussorgsky's original version of Boris Godounoff is introduced here

By RONALD EYER

WHATEVER else it may have been, the performance of Moussorgsky's Boris Godounoff in the original version at the Metropolitan on March 6 was a personal triumph for George London, the first American ever to essay the title role in this theatre. From enthusiastic applause after the Mad Scene, the capacity audience was moved to a tumultuous ovation following the death of Boris, which Mr. London brought to a tremendous realistic climax with a headlong plunge down the steps leading to the throne. Few more dramatic moments are to be experienced in the operatic theatre.

Musically, the news of the performance was the first presentation in this country of the score as it was originally conceived by Moussorgsky without the emendations of his friend Rimsky-Korsakoff, with certain traditional cuts restored and with the original sequence of scenes. The Rimsky version is the one in which all the world outside Russia has known this work and, from what transpired at the Metropolitan on this occasion, it is my guess that it will continue to be the popular one.

Certainly there is some artistic sophistry in accepting a touched-up copy of an artist's work in preference to the original simply because it is more palatable. However, the tastes of the theatre public being what they are, it is almost a foregone conclusion that audiences will continue to demand Rimsky's slick, sonorous, more theatrically effective score in preference to the original, which seems anemic by comparison. The fact is, we have had the wrong impression of this music for so long that it is difficult to accept the right one. Moussorgsky was years ahead of Rimsky as a theorist at the same time that he was miles behind him as a technician. Rimsky was painfully aware of the latter but had no realization of the former. Along with most of Mous-

sorgsky's colleagues and friends, Rimsky regarded him as a gifted amateur who indulged in "absurd, incoherent harmonies, ugly part-writing, now strikingly illogical modulation, now depressing absence of any at all, ill-chosen instrumentation of orchestrated pieces", etc. (No wonder the man took to drink!) However he saw that Moussorgsky's compositions "showed so much talent, so much originality, offered so much that was new and alive that their publication was a positive obligation".

We now know that Moussorgsky's "absurdities" were advanced musical conceptions beyond the ken of the academicians by whom he was surrounded and ridiculed in his lifetime. It is true that he lacked practical knowledge of instrumentation and orchestration and made many boners in writing for instruments. Nevertheless he could think orchestrally far beyond his time, and his uses of dissonance and free harmonic ideas, far from being "ugly" and "strikingly illogical", were simply a generation ahead of his critics.

These facts become abundantly evident in the reverent and scholarly redaction of Boris prepared for the present production by Karol Rathaus. This editor has retained the original orchestral score (with certain revisions made by the composer himself in a later piano version) and added to the instrumentation only when there was a clear discrepancy between the composer's intent and its execution. He has used the same instruments in the same places as indicated by Moussorgsky, he has made no harmonic changes, he has made no transpositions in the interest of sonority, brightness or any other effect. On the other hand he has restored the episodes of the opera that generally are omitted. These include a small bit of the Monastery scene at the end of Act I, Scene I, which Rimsky left out; the part of Pimen's story in the first act where he relates the murder of the Tsarevich to Grigori; the beginning of the Duma scene in the fourth act, and, most important of all, the first scene of the fourth act in which Boris encounters the Simpleton who inadvertently reveals before the assembled populace his knowledge of Boris' crime. This last bit probably has not been performed outside Russia.

Kromy Scene Ends Opera

Another important change is the restoration of the revolutionary scene in the forest of Kromy to its proper position as the final scene of the opera, thus following, as it historically should, the death of Boris instead of anticipating it. Here, for the record, is the present and authentic order of the scenes:

Act I—Scene 1: Outside a Monastery near Moscow (prayers of the multitude that Boris will accept the crown). Scene 2: The Square in the Kremlin (coronation of Boris). Scene 3: A Monastery (Pimen's narrative). Scene 4: An Inn near the Lithuanian Border (Varlaam identifies Dimitri).

Act II—A room in the Tsar's Palace in the Kremlin (the Tsar's child-

(Continued on page 25)



Shown in Act IV, scene 2, of the revived Boris: Jerome Hines, as Pimen; George London, in the title role; and Clifford Harvuot, as Shchelkalov



Photographs by Sedge LeBlanc

Osie Hawkins, as an officer; Salvatore Baccaloni, as Varlaam; Martha Lipton, as the Innkeeper; and Thomas Hayward, as Missail, in the Inn Scene, Act I

Margaret Harshaw sings Isolde with the company for the first time

By ROBERT SABIN

THE season's first performance of Wagner's Tristan and Isolde, on Feb. 23, at the Metropolitan Opera was rich in novelty. Fritz Stiedry conducted the opera for the first time at the Metropolitan, and four of the artists in the cast sang their roles for the first time there: Margaret Harshaw, as Isolde; Hans Hotter, as King Marke; Alger Brazis, as the Steersman; and Paul Franke, as the Shepherd. It was an inspired performance which rose to its greatest height in the third act. The orchestra, which played superbly all evening, matched the glowing intensity of Ramon Vinay's portrayal of Tristan's agony and death, and seldom have I heard the instrumental solos so exquisitely colored.

Miss Harshaw's Isolde was a notable achievement, upon which she

must have worked tirelessly. Not only did it mark a vast improvement in her vocal style, control of plastique, and sense of appropriate emphasis, but it revealed a study of the psychological complexities of the character and attention to Wagner's text. Even if her German diction was imperfect at times and a phrase or two escaped her, she was constantly aware of the dramatic context and her singing was full of nuances that showed that she was projecting herself into the role, and not merely trying to sound well. Only in her entrance in the last act did she look anxiously at the conductor for a moment and reveal that this was her debut in the role at the Metropolitan. Her voice was clear and pure in quality at the top, and flexible throughout. The pianos and pianissimos of the love duet in the second act held no terrors for Miss Harshaw, (Continued on page 25)

BORIS GODOUNOFF

Opera in four acts by Modest Petrovitch Moussorgsky, based on Pushkin. English text by John Guttman. Orchestral score revised and newly edited by Karol Rathaus. Conducted by Fritz Stiedry. Staged by Dino Yannopoulos. Sets and costumes by Mstislav Dobujinsky. Presented by the Metropolitan Opera Association, March 6, 1953.

CAST:

Boris Godounoff....George London
Fyodor.....Mildred Miller
Xenia.....Paula Lenchner
Xenia's nurse.....Jean Madeira
Prince Shuiski.....Andrew McKinley
Shchelkalov.....Clifford Harvuot
Brother Pimen.....Jerome Hines
Grigori-Dimitri.....Brian Sullivan
Marina.....Blanche Thebom
Rangoni.....Sigurd Bjoerling
Varlaam.....Salvatore Baccaloni
Missail.....Thomas Hayward
The innkeeper.....Martha Lipton
The simpleton.....Paul Franke
Nikitich.....Lawrence Davidson
A Boyar.....Gabor Carelli
Lavitski.....Osie Hawkins
Chernikovski.....Lawrence Davidson
An officer.....Osie Hawkins
A woman.....Thelma Votipka
Mityukh.....Alger Brazis
Marina's companions.....Lucine Amara,
Laura Castellano, Herta Glaz,
Margaret Roggero



The Ninos Cantores de Morelia, organized in 1949 under the directorship of Romano Picutti, have enjoyed popular success in an extensive repertory

In Recent Years Mexico City Has Grown Into an International Center of Music

By PEGGY MUNOZ

ONCE a jumping-off place for broken-down musicians who could no longer attract a paying audience in other countries, and the end of the line for touring opera companies with a lush Italian repertory, Mexico City today is an international center of the musical arts. Not only do the foremost artists of the world now consider the city as a focal point in their Latin American tours, but, most important of all, modern Mexico is finally producing its own music. It has its own composers, its own performing artists, its own symphony orchestras, its own dance company and its own opera. To insure an even more interesting future for music in this country, educational institutions such as the National Conservatory of Music, the Academy of the Opera, Juventudes Musicales, and the Academy of the Mexican Dance are embarked upon an intensive training program with the hope that tomorrow's musicians will be even greater creative or interpretative artists than those of today.

At the present time, Mexico City boasts two major symphony orchestras, both of which are heard in two seasons annually. The oldest and probably the most versatile of these organizations is the National Symphony of Mexico, officially directed by José Pablo Moncayo. However, it is Carlos Chávez, Administrator of the National Institute of Fine Arts, whom we invariably see on the podium during the winter season, while Mr. Moncayo conducts a socially less prominent series of concerts in August of each year.

The orchestra is unique in this country of perpetual fluctuation in that it plays together on a year-round basis as a permanent ensemble. The musicians receive their salaries from the Mexican government through the auspices of the National Institute of Fine Arts. An imposing number of outstanding soloists have appeared with this group. Last winter, Rudolf Firkusny performed two concertos in one evening under the baton of Mr. Chávez. Igor Stravinsky conducted the group in a program of his own music during the same season.

Carlos Chávez is the father and guardian angel of the National Symphony. What excellence we find in

the work of the orchestra is due to his preparation. The very fact that such an organization exists on a permanent basis is due to his dynamic fight for music in Mexico and to his fruitful administration of the talents and funds provided for the purpose by the government of this country during the regime of President Miguel Alemán. We can also thank Mr. Chávez for his crusade to have modern music played and accepted in a capital city that has too long been considered provincial. For these things he is loved and respected in Mexico. There is, however, a growing dissatisfaction with his conducting among both critics and public, who look forward to the appearance in this country of European-trained conductors with greater technical resources.

The Rumanian conductor, Sergiu Celibidache, brought to Mexico by the Asociación Musical Daniel, attracted audiences with his nineteenth-century virtuoso personality and his often very original interpretations of standard works. Mr. Celibidache conducts two seasons a year with our second

major orchestra, the Philharmonic Orchestra of Mexico City, which is under the auspices of the Daniel agency.

Unfortunately, the Philharmonic is heard only when Mr. Celibidache is in Mexico. Despite the fact that most of its musicians have to do double duty as night-club entertainers, the orchestra has responded magnificently to the conductor's strict discipline and intensive training. It has upheld its honor in the past under Rafael Kubelik and Jascha Horenstein and is now joyfully providing stimulating competition for the National Orchestra, especially when the two seasons happen to coincide.

A third metropolitan ensemble of importance is the University Orchestra conducted by José F. Vazquez. Many members of the Philharmonic find employment with this organization during the summer, when a season at popular prices emphasizing modern music and Mexican soloists is presented at the Palace of Fine Arts. In 1952 Pierre Derveaux and Ekitai Ahn appeared with the University Symphony as guest conductors, and the American violinist Ruggero Ricci won the hearts of the local public with his extraordinary technical accomplishments in concertos by Tchaikovsky and Paganini.

The Chamber Orchestra of Bellas Artes is a relatively new organization in Mexico City. It was founded last spring by the young conductor Luis Herrera de la Fuente, and is made up of the best string and woodwind players from the National Symphony. This group concentrates mainly on works by Mozart, Haydn, Vivaldi, etc. Its conductor does not possess the personality of a Celibidache nor the outgoing dynamism of a Chávez, but he is probably one of the soundest musicians in Mexico. Obtaining the sponsorship of the National Institute of Fine Arts for his program, Mr. De la Fuente organized a series of Monday night chamber-music concerts at the Sala Ponce of the Palace of Fine Arts, featuring performances by his own small orchestra, by various chamber-music ensembles, individual instrumentalists and singers, and by the Conservatory Chorus. This Bellas Artes series has had such success that it has become a regular part of Mexico City's musical life.

National Opera Resumes

The Opera Nacional resumed activities on a formal basis last year under the patronage of Fanny Anitaua, one-time prima donna at the opera; Emilio Portes Gil, ex-president of the Republic, and a group of devoted lawyers and business men. The com-

pany made its bow in 1943 with a performance of Beethoven's *Fidelio* conducted by Erich Kleiber and has since enjoyed ten years of artistic and financial success. With the maturing of such outstanding local talent as Irma González, soprano; Concha de los Santos, contralto; Hugo Avendaño, baritone, and others, the expense of importing singers from America and Europe has been considerably reduced. Last season the National Opera presented only three guest artists—Maria Callas, Giuseppe di Stefano, and Piero Campolongo. The 1952 repertory consisted of eleven operas, opening with Bellini's rarely performed *I Puritani*. The productions were enlivened by the sets and costumes of Julio Prieto and Antonio López Mancera.

The dance is also a popular form of entertainment in this city, and almost every year we have several short seasons by visiting companies. In the past the Daniel agency has brought to this country the Spanish ballerinas Maria Alba, Carmen Amaya, Ana Maria, La Argentina, and Argentinia, as well as the Alicia Alonso Ballet, Ballet Theatre, Ballet Russe de Monte Carlo, the Original Ballet Russe of Col. de Basil and the Katherine Dunham Company. Last Fall Mexico City saw the Hindu ballet of Marinalini Sarabhai, who presented a number of recitals at the Palace of Fine Arts.

National Dance Medium

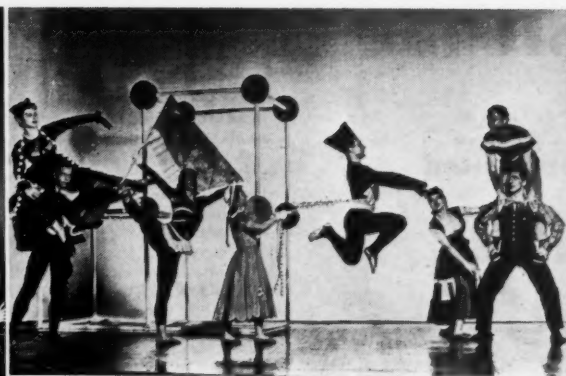
The National Institute of Fine Arts also produces biennial seasons by its own modern dance company, the Ballet Mexicano. This group is working to create a national dance medium, drawing upon the techniques of the modern dance and the rich heritage of Mexican folklore and folk dance. Miguel Covarrubias is the INBA official in charge of the program, which has presented works by such talented young choreographers as Guillermo Keys, Rosa Reyna, and Guillermo Arriaga. José Limón and Doris Humphrey have both taken an interest in the new dance forms being evolved south of the border and have combined efforts in guiding the artistic development of Ballet Mexicano. While in Mexico in 1951, Mr. Limón created many significant new dance pieces, some of which were presented later that year at the American Dance Festival in New London, Conn. Among the most important of his works produced here were *Tonanzintla*, *Antígona*, and *Redes*.

Interest in modern dance has brought forth a great deal of exciting theatre music from contemporary Mexican composers. Carlos Chávez (whose ballet, *Los Cuatro Soles*, was choreographed by Mr. Limón for Ballet Mexicano), Blas Galindo, Mabarak, and Miguel Bernal have provided the musical foundation for many Mexican ballets, in every case rich in folkloric content.

This brief survey of music in Mexico would not be complete without mention of the Boys Choir of Morelia and how it came to be. In 1949, the Morelian composer Miguel Bernal invited Romano Picutti, then director of the Vienna Choir Boys, to come to Mexico for the purpose of organizing a similar choir in Morelia. When Mr. Picutti arrived, he found a small chorus prepared only for participation in ecclesiastical services. With the help of the local Schola Cantorum, he gathered some four hundred promising voices and organized three choral groups for intensified study. He was then able to select the members for a performing choir that, under the name of Niños Cantores de Morelia, made its debut before the Inter-American Congress of Sacred Music in 1949. A few months later, the Niños were heard in their first public concert at the Palace of Fine Arts. The choir has subsequently become one of the country's most accomplished groups of musicians, in a repertory ranging from Palestrina to Benjamin Britten and other twentieth-century composers.



The Palace of Fine Arts in Mexico City, where most of the city's musical events take place



Scenes from New Dance Group presentations are those from Donald McKayle's *Games* (left); Jane Dudley's *Family Portrait* (above), to a score by Meyer Kupferman; and Sophie Maslow's *The Village I Knew* (right), after stories by Sholem Aleichem



Arnold Eagle

MODERN DANCE FESTIVAL BRINGS NEW WORKS

By ROBERT SABIN

NEW Dance Group Presentations, a new producing organization under the direction of Peter Lawrence, offered the New Dance Group Company with guest soloists in the first of three festival performances on Feb. 22 in the Ziegfeld Theatre. The program was miscellaneous in character, and it offered an excellent cross-section of the types of work which the younger generation of modern dancers are doing today, although it was by no means exhaustive.

Three Broadway premieres were included: Jane Dudley's *Sonata*, which had been seen at New London, at the American Dance Festival last summer; Donald McKayle's *Games*, which had been given at Hunter College Theatre; and Miss Dudley's *Reel*, to recorded music by Woody Guthrie.

Miss Dudley has used the first movement of Bela Bartok's First Sonata for Violin and Piano as the musical background for *Sonata*. The work has a psychological motivation, outlined in a program note quoted from Muriel Rukeyser, but it is sufficiently clear and independent in its choreography to need no literary explanation. Basically, it portrays the struggle for emotional self-mastery and maturity: the ability to stand alone. Miss Dudley's own role is strong, and she danced it magnificently, with Sophie Maslow, William Bales, Anneliese Widman, Donald McKayle and the rest of the cast providing admirable support. The relation of the group to the principals in *Sonata* is obscure, but this does not prevent it from being dynamic and absorbing.

Games, Mr. McKayle's study of the creative life of children playing in any slum street in any great city, is one of those art works which are so natural that they seem like folklore. Once again, the choreographer and Shawneequa Baker sang the songs that accompany the piece. There were changes in the original cast of the work, but the new dancers all performed their roles with complete devotion. The cast was made up of Esta Beck, Eve Beck, Louanna Gardner, Remy Charlip, John Fealy, Joe Nash, and Walter Nicks. *Games* was the hit of the evening.

Miss Dudley's *Reel*, performed by Billie Kirpich, Muriel Manings, and Miss Widman, is a lively little interlude of no great significance but entertaining in its free, playful movement. Hadassah, a guest artist, presented her *Fable*, danced in Hindu

gesture language to a text narrated in English, and Shuvi Nafshi, performed to a Hebrew Cantorial song by Cantor Leible Waldman. *Fable* is clever, and she danced it expertly, but the Hebrew study is too long and too melodramatic for comfort.

Charles Weidman's *Fables for Our Time*, after James Thurber, needs no further praise at this late date. It was as hilarious as ever. Mr. Weidman, Beatrice Seckler, Betty Osgood, and the others were all in top form. The program ended with another familiar work, Sophie Maslow's *Champion*, suggested by the Ring Lardner story. In this piece, also, the dancers all seemed inspired. William Bales made the *Champion* as loathsome as usual, with powerful touches of characterization, and Mr. Fealy, Miss Dudley, Miss Manings, and the others danced excitingly. Ralph Alswang did the expert lighting for the performances, and the musical accompaniments by various artists were all excellent.

Four Premieres

The second program of the New Dance Group Festival at the Ziegfeld Theatre on March 1 brought four Broadway premieres, and was notable for superb dancing throughout the afternoon. The novelties were Sophie Maslow's *Four Sonnets*; Ronne Aul's *Movement Dance*; Jane Dudley's *Family Portrait*; and Miss Maslow's *Snow Queen*.

In her *Four Sonnets*, set to excerpts from Schumann's *Kreisleriana*, Miss Maslow has composed a series of loosely-knit imaginative episodes, frankly romantic in style and feeling, and often quite lovely in plastic invention. It is good to see a contemporary choreographer being frankly sentimental, yet in such good taste as this. The work was eloquently performed by Miss Maslow, Miss Dudley, and William Bales, and the music was well played by Russell Sherman.

Mr. Aul might just as well have called his solo either *Movement* or *Dance*. It was a cleanly-designed work, with jazzy overtones, that gave him ample opportunity to display his brilliant technical powers. The second, more introspective and lyrical, episode was the strongest of the three sections of this dance. Sam Raphling's rather routine music was well played by Konrad Wolff.

Without ever touching any heights of invention or expression, Miss Dudley's *Family Portrait* is a good theatre piece, especially when performed as expertly as it was at this concert. It is a study of a birthday party, a

squabble, and other familiar scenes from family life, involving much pantomime as well as dance movement. The costumes are imaginative; Meyer Kupferman's score is helpful to the illusion; and the setting is functional. Mr. Aul danced the role of the Son with youthful freshness and superabundant energy; Miss Maslow, Mr. Bales, and Billie Kirpich were wholly believable as the Mother, Father, and Grandmother; Anneliese Widman was delightfully sleek and sinuous as the Cat; Muriel Manings made much of the role of Tina, the Boy's Friend, as did Charles Czarney, as an Older Cousin. David Wood, as a Birthday Present, a Jacket, and Irving Burton, as Another Present, a Rifle, were extraordinarily vivid and amusing.

Miss Maslow's *Snow Queen*, after Andersen's fairy tale, is a confused and structurally inchoate work that contains the makings of a fascinating composition. Prokofiev's Piano Sonata No. 7, scarcely a work that one would associate with a fairy tale by Andersen, seems just right for the movement, but the work is badly costumed, obscurely developed, and it wavers between story-telling and abstract movement. Miss Maslow, as the *Snow Queen*, and Miss Dudley, as the North Wind, managed to suggest a terrifying malevolence. Miss Dudley, in fact, has seldom danced more transcendently than in this role. And the fantastic creatures who appear during Gerda's wanderings in search of Kay—the Conjurer, the Rose, the Crow, and the Deer—offer wonderful possibilities which Miss Maslow has barely touched upon. But the whole piece needs reorganization and dramatic clarification. For the performance I have nothing but highest praise. Miss Manings and Mr. Wood as Gerda and Kay, Mr. Burton (with his fabulous extension) as the Conjurer, Donald McKayle as the Crow, and Mr. Czarney (with his feathery elevation) as the Deer deserve special praise.

Miss Maslow's *The Village I Knew*, after stories by Sholem Aleichem, has already become one of the best-loved works of its kind in the contemporary dance theatre. It is a masterpiece of human portraiture and dance-pantomime that grows richer with every seeing. The cast on this occasion was ideal. Mr. Aul, as the Boy, in *Festival*, was breathtaking, and he was equally electrifying as the Fiddler. Miss Dudley was superb as the Housewife, in *A Point of Doctrine*. Every gesture told a life's story. And all of the others were equally finished and technically exciting in

their roles. Mr. Bales, Mr. Czarney, and Mr. Burton, as the three drunken Merry-makers, had the theatre roaring with laughter with the simplest of steps and gestures. Mr. McKayle's *Games* was repeated from the previous Sunday evening program.

Final Program

The evening performance on March 1 brought three novelties—a new solo by Eve Gentry, *The Sea Gives Up Its Ghosts*; and two solos by Daniel Nagrin, *Strange Hero*, and *Spanish Dance*, which he had performed at Hunter College, but not in the Broadway area. The rest of the program was made up of Miss Dudley's *Reel*, and *Family Portrait*; Miss Gentry's familiar solo, *Tenant of the Street*; Miss Maslow's *Snow Queen*, and *The Village I Knew*; and Charles Weidman's *Fables for Our Time*.

The Sea Gives Up Its Ghosts has a strenuous piano score by Ramiro Cortes, reminiscent of the "modern" music of the 1920s, and an ugly costume by Anna Hill Johnstone, that made Miss Gentry look like a corpulent caterpillar. The movement itself, executed entirely on the floor, was very interesting from a gymnastic point of view and technically impressive. Miss Gentry was carried away by the physical aspect of this dance, but she could evolve it into an emotionally expressive work, if she would begin all over again with a definite poetic or dramatic idea in mind, using her material in a different way. Julian Eliaz was an excellent accompanist. *Tenant of the Street* is not at all what the title might suggest, but rather a severe moral comment couched in completely unsensuous language. Miss Gentry danced it powerfully.

Mr. Nagrin's *Strange Hero*, the study of a gangster, leering, degenerate, and viciously brutal, brought down the house, as it had when I saw it before. *Spanish Dance* is a study in the Spanish style and physical rhythms and tensions, not literally a Spanish dance. Both of these works have a suggestion of the night club about them, and Mr. Nagrin danced them with a touch of slickness, but in their genre they are very good.

All in all, this was a heartening festival. The dancing was nothing short of magnificent. If some of the works were slight or weak, almost all of them were good theatre, and compositions like *Games* and *The Village I Knew* are worthy of any festival or any theatre.

BOSTON MUSIC

L'Histoire du Soldat is presented in stage version by local society

By CYRUS DURGIN

WHAT I believe will prove to have been the chi-chi musical event of the season was the first Boston performance, in the full staging, of Stravinsky's *L'Histoire du Soldat*, at Jordan Hall on Feb. 25. This clever, cerebral, fascinating and occasionally obscenely mocking score has been known hereabouts, but for the accessories of staging we have had to wait.

For this event we must thank Josef Zimble, Boston Symphony cellist and founder of the Zimble Sinfonietta, and the sponsoring organization, The Friends of Chamber Music. The staging in general followed the outline conceived by Stravinsky in 1917, with small orchestra at stage left, the Reader at a stand and near stage center, with The Soldier (Mitchell Agruss) and The Stranger (Jack Bitner) at elevated reading desks on the right. Anita Alvarez, in the danced role of The Princess, cut her amatory capers in the middle of the stage. Her seductive dance was most convincing—and this sentence may be the understatement of the year.

The text was read superbly by Arnold Moss in a tropical, somewhat jingly English translation which the actor and his wife, Stella Moss, had prepared. The version further is in roughly, rhyming couplets of uneven metrical length. Richard Burgin conducted the small orchestra of Boston Symphony men, who gave a fine account of the score. *L'Histoire* was preceded by one of the rare performances, in this vicinity, of the original string sextet version of Schönberg's *Verklärte Nacht*, beautifully done.

A valiant attempt to acquaint the city with three sonatas for violin and piano, previously unheard here, was made by George Szpinalski, with Reginald Boardman at the piano, at Jordan Hall on Feb. 15. Carl Bricken, a Kentuckian now resident in Princeton, N. J., was present to hear his bright, lean and muscular First Sonata. The idiom is modern but not extreme; the music makes sense.

"Most Prolific Woman Composer"

New to this country was the piquant and rhythmically alive *Sonatina* by François Serrette, a Frenchman now 27. Completely new to me was the name of Grayna Baciewicz, a Polish composer born in 1913, and described in the program as "the most prolific woman composer in history." Her Fourth Sonata, which was played for the first time in America and which won a prize in Poland in 1951, is a fairly large work, uncompromising in its dissonance (though having a singing Andante), and full of the inner motion that bespeaks the truly vital composer. The piece is genuinely violinistic.

Concert activity in the past fortnight, has included an appearance in the Richmond Celebrity Series by pianist Clifford Curzon, at Symphony Hall Feb. 15. That evening, Daniel Pinkham, harpsichordist, was the principal artist of a concert by faculty members of the Boston Conservatory of Music.

We now have made the acquaintance of the Società Corelli, a remarkable ensemble from Italy, which

the Fanny Peabody Mason Music Foundation presented in two free concerts at Jordan Hall on Jan. 21 and 22. Their tone was a true chamber-ensemble tone, almost veiled but sufficiently strong, and balanced admirably from top to bottom. They played music by Corelli, Galuppi, Vivaldi, Marcelllo, and others, with the bright-voiced and skilled Luisa Ribacchi as mezzo-soprano soloist.

Mozart's *Idomeneo*, a great masterpiece whose revival in this country was due to Boris Goldovsky, was sung again, in English, by the New England Opera Theatre at the Boston Opera House on Jan. 11. Mr. Goldovsky conducting. This was beyond a doubt the best presentation of the work the New England Opera Theatre has done. The leading roles were taken by David Lloyd, as ill-fated King Idomeneo; Beverly Wolff, as Idamante; Nancy Trickey, as Ilia; Jacqueline Bazinet, as Electra; and Robert Gay, as Arbaces.

Among the finest concert events have been the recital by mezzo-soprano Jennie Tourel, superlatively accompanied by George Reeves, at Jordan Hall on Jan. 18; a splendid vocal and interpretative account by baritone Leonard Warren at the fourth Boston Morning Musicales, at Hotel Statler on Jan. 21; a fabulous afternoon of classical guitar playing by Andres Segovia, at Jordan Hall on Jan. 25; the Boston debut of the brilliant Austrian pianist, Paul Badura-Skoda, at Jordan Hall on Feb. 1; and a characteristically fine recital by violinist Jascha Heifetz, in the Richmond Celebrity Series, at Symphony Hall on Feb. 8.

We also have heard pianist Monique de la Bruchellerie, whose playing at Jordan Hall on Jan. 14 was on the brittle side; tenor Richard Tucker; and coloratura soprano Roberta Peters. Anna Russell presented one of her hilarious burlesques of composers and vocal shortcomings at Jordan Hall on Jan. 29.

Roland Hayes, now in his sixties and as great an artist as ever he was,

has launched into three recitals devoted to art songs of various countries. Although his sonority now is extremely limited, with a most skillful use of half-voice, a finely-spun head resonance, an occasional touch of falsetto, and, more rarely, a loud, forceful phrase, he sets forth mood and expression with extraordinary beauty. His fine accompanist is Reginald Boardman.

Copland's *An Outdoor Overture*, Beethoven's C minor Piano Concerto, with Richard Perry as soloist, and Schumann's D minor Symphony were presented by the semi-professional Civic Symphony Orchestra, Paul Cherkassky conductor, at Jordan Hall on Feb. 5.

The Griller Quartet, appearing at Sanders Theatre, Cambridge, gave the first local performance of Ernest Bloch's estimable Third String Quartet on Feb. 10.

The first local performances since 1881 of the whole of Berlioz' dramatic symphony *Romeo and Juliet* were given by Charles Munch and the Boston Symphony, at Symphony Hall on Feb. 20 and 21. The assisting chorus was drawn from the Harvard Glee Club and the Radcliffe Choral Society, prepared by their regular conductor, G. Wallace Woodworth. In the vocal solo roles were Margaret Roggero as Juliet, Leslie Chabay as Romeo, and Yi-Kwei Sze as Friar Laurence.

The purely orchestral movements we all have admired for years. In the unfamiliar portions it is possible to recognize longeurs and dryness here and there, also some dazzlingly dramatic pages. The town is in Mr. Munch's debt for letting us hear the whole score, which received a stunning performance. Miss Roggero and Mr. Chabay had good voices, but they did not sing with much expression. Authority and excellence of expression and style characterized the performance of Yi-Kwei Sze.

One week later, Mr. Munch gave us what may possibly have been the most comfortable program of the season: the suite *Dolly*, by Fauré, in Rabaud's expert and smooth-as-silk orchestration; Samuel Barber's *Adagio for Strings*; the Symphonic *Metamorphosis on Themes of Weber*, by Hindemith; and the B flat Symphony of Chausson. The program received a truly wonderful re-creation.

Miklos Schwalb, now a part-time resident of Boston where he is a member of the New England Conservatory faculty, made his debut as soloist with the Boston Symphony in the Sunday concert of Feb. 22. He gave the Beethoven G major Piano Concerto a reading of notable delicacy, proportion and lyrical quality. Charles Munch conducted an excellent accompaniment.

Guido Cantelli took over the helm, as guest, of the Boston Symphony at Symphony Hall on Jan. 30 and 31 and aroused the Bostonian public as few have done in all the years of my musical chronicling. His first program embraced the D major Symphony, No. 93, by Haydn; Stravinsky's *Jeu des Cartes*; the *Semiramide Overture* by Rossini; and the E minor Symphony of Tchaikovsky. The style of each composer was absolutely right, the orchestra sounded precise, clear and sweet.

A week later, Mr. Cantelli repeated, confirmed and reinforced the original impression he had made. This second program brought four little organ pieces by Frescobaldi, in the orchestral version by Ghedini; the D minor Symphony of Schumann; Busoni's *Berceuse Elégiaque*; and the Ravel orchestration of Moussorgsky's *Pictures at an Exhibition*.

Before Charles Munch departed upon his annual midwinter vacation, the Boston Symphony concerts offered superb readings of two great concertos by Brahms. Claudio Arrau, at the height of his great powers, was the soloist in the B-flat Piano Concerto, on Jan. 9 and 10. The performance, from soloist, orchestra and conductor, was stupendous. Also in the program was the first American performance of Tibor Harsanyi's Symphony in C. Harsanyi, a 55-year-old Hungarian, is unknown here. In his symphony, as in so much music by men who are above fifty these days, you find a highly developed sense of structure, mastery of dissonant counterpoint, skill with rhythmic irregularity, and an impressive command of the orchestra, although the personal distinction of this work lies in the melodic invention and its incessant inward motion.

The other heroic Brahms performances were by Isaac Stern in the Violin Concerto on Jan. 23 and 24. It was full-bodied and high-spirited, and once again a soloist, a great orchestra and conductor joined in what seemed a flawless whole. The concerts also included Samazeuilh's third-rate Impressionist essay, *Nuit*, which was a waste of time.

Milhaud Conducts

The Christmas season was not without some interesting items. Three such were by Darius Milhaud, who, as guest, conducted them in the Boston Symphony concerts of Jan. 2 and 3, at Symphony Hall. They were his Introduction and Funeral March, composed for the 1936 Paris production of Romain Rolland's French Revolution play, *The Fourteenth of July*; the First Symphony, composed for the Chicago Symphony in 1939, under the spiritual stress of the war's outbreak; and the *Kentuckiana* suite written in 1948 at the behest of the Louisville Symphony.

As it happened, none of these works had been heard in Boston before. To me, all three were finely wrought, sensitive, imaginative, and artistic. The Symphony truly sounds like a symphony, and it is alive and passionate, not in the least academic. Milhaud, who because of his arthritic trouble gets around with difficulty on two canes, conducted sitting down. The orchestra responded to his wishes admirably.

These concerts were begun with conductor Charles Munch's lightly-scored orchestration of the Bach chorale prelude and chorale, *The Old Year Is Past*, and included a hearty reading of Schumann's C major Symphony.

The week before, Mr. Munch had observed the holiday season to the extent of presenting the *Sinfonia* from Bach's Christmas Oratorio and limiting the remainder of the program to three familiar—and great—Mozart symphonies: the E flat, K. 543; the G minor, K. 550; and the Jupiter, 1 (Continued on page 44)



HARPIST TOURS IBERIAN PENINSULA

Nicanor Zabaleta (right), harpist, with Ataulfo Argenta (left), conductor of the National Orchestra of Madrid, and Antonio Las Heras, executive-secretary of the orchestra. Mr. Zabaleta has appeared as soloist with the orchestra in recent tours of Spain and Portugal. The Spanish composer Joaquín Rodrigo is currently writing a harp concerto for him

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THE ROAD TO BORIS

Despite deviations, George London's

career always returned to opera



George London as Boris Godounoff

By JAMES LYONS

TIN Pan Alley booking agents wave away a heavy traffic of talent each year, and they are not noted for "keeping in mind"—to use their phrase—the hundreds who do not measure up to their arbitrary and otherwise capricious standards. But perhaps there are a few who remember a certain aspiring singer who gave his name as George Burnson. Back in the spring of 1941 this young man was at pains to visit them one by one, hat in hand. Those who were obliging enough to see him were disinclined to take on another unknown, and so, broke and baleful, "with my tail between my legs" by his own testimony, he thumbed a ride back to his California home.

In Los Angeles, soft-spoken Mrs. Louis Bernstein was waiting to talk with her son. She had lived with his professional ups and downs for years and knew well the difficulties that lay ahead. Yet she was determined that he should push on, if he still wanted to, towards the goal she was sure he could achieve. Her job as she saw it was not advice; George had his sights set. It could not be to subsidize his career; the Bernsteins had been more than comfortable once, but then his father took sick and now they barely got by. It was not to lavish praise; George had earned plenty of that for one his age. No, kindness without indulgence and counsel without criticism were all that this very despondent youngster found on his return home, but they helped him to hold tight to his convictions, which was most important just then. That is partly why, twelve years later, the statuesque bass-baritone known today as George London is one of the most promising and admired artists in the wide world of opera—especially in the hard-boiled metropolis that once showed no interest in hearing what he had to offer.

Elsewhere in this issue is a critical consideration of Mr. London's first appearance as Boris Godounoff at the Metropolitan. A few days before this I visited him at the penthouse in the East Fifties where he is staying for the time being. Impeccably attired, he looked more like a stock-and-bond salesman than a singer. With an occasional aside from his mother, who was in town for the Boris debut, he had some fascinating facts to dispense about himself.

Not the least of these was that he never took a music lesson until half of his life had passed. A native of Montreal, he was born 32 years ago on May 30. He was brought to Los Angeles as a child after his father, who had been a prominent millinery manufacturer in the Canadian city, suf-

fered a stroke and was ordered to a more compatible climate.

Both of Mr. London's parents were confirmed lovers of music, but their son would have none of it in his formative years. He was always ready to hear it, of course, but the notion of a professional career in music was farthest from his mind. If his memory serves, he was torn between law and astronomy. He even refused to take elementary piano instruction at the age generally considered proper. "I was just a regular skinny kid," he recalls—and it is somehow not easy to picture as such this striking six-footer with his booming voice.

In high school, however, Mr. London began to savor the fruits of audience reaction. There were the usual scholastic productions of light opera, and he managed to win parts in most of them. Then he heard that the Los Angeles City College, a municipal institution providing two years of junior college training, had started a new opera department. That decided him. His parents could not afford to send him to a tuition university, so he figured he might as well study something he "sort of liked" as a guest of his adopted home town.

Those two years turned out to be decisive ones in Mr. London's professional evolution. His first assignment was Antonio in a condensed version of *The Marriage of Figaro*. It was not a major role, of course, particularly not as edited—he was left a total of two words! Then he did the *Second Armed Man* in *The Magic Flute*. In his free time he picked up a few free lance jobs; on Fridays and Saturdays he sang in Jewish temples and on Sundays in a Presbyterian church. He came more and more under the spell of Hugo Strelitzer, director of the LACC opera program, to whom he gratefully attributes the solid grounding in tradition that was to be his most valuable asset over and above his natural endowments. By the end of his first year Mr. London had pretty much made up his mind. He wanted to sing.

The second year left no doubts at all. He was given the role of Ford in Nicolai's *The Merry Wives of Windsor* and won resounding local acclaim. By degrees he got deeper and deeper into vocal training with coach Nathan Stewart. He also began to make a little money with chorus work in and around Los Angeles. His first huge sum was \$35 a week for a nightly chore as end man in a Countess Maritza chorus line. That was in 1938. The next year his Christmas present was a Dec. 25 opening as the lead in *The Vagabond King*, this time a professional production.

One of his most warmly remembered satisfactions in this period was a stiff apprenticeship with the American Music Theatre under the late George Houston. Opera in English was its *modus vivendi*, but the accent was on the great traditions, and Mr. London insists that he has not learned more from any man than he did from Mr. Houston. This training helped him sooner than he expected; in the immediate wake of it he was singing Dr. Grenvil in a Hollywood Bowl performance of *La Traviata*, with Jan Peerce and Jarmila Novotna.

At this distance it is amusing to Mr. London that his experience in this phase was by no means confined to the traditional. He appeared in a rather irreverent treatment of Nicolai called *The Merry Wives Swing It* and in the revue *Meet the People*, in which he spent nine weeks variously as a singer,

actor, comedian, straight man, and, if you please, tap dancer.

It was at this point that New York beckoned, which is a euphemism for George London's conviction that he was ready to storm the citadel. As already indicated, the trip worked out otherwise. But back on the West Coast, he found good assignments now and then along with a strange miscellany of unoperatic jobs. At one time he was hired as bass and manager (which meant \$5 extra a week) of the Ice Follies Quartet, which was supposed to divert customers between skating acts. Another member of the quartet was Brian Sullivan, now a colleague of Mr. London at the Metropolitan.

Mr. London's next assignment was a crucial one as it turned out. He was handed the male lead in *The Desert Song* with an eastbound road company. The show at length barnstormed into New York, and promptly Mr. London was fired because the management feared he could not duplicate his provincial success. He had no money to speak of, but he did have an uncle who owned a profitable embroidery business on Eighth Avenue. Borrowing \$5,000 from him—the first and last loan he ever floated and now long since repaid—Mr. London went off to find a teacher. He chose Enrico Rosati, who had coached Gigli, and buckled down to smoothen his technique. It was now 1946.

In a year's time he had made enough progress, by his own lights, to try for the major concert field. Through Mario Lanza, whose meteor had not yet begun its ascendancy, he was given an audition by Columbia Artists Management. They liked him enough to engage him as a member of the Bel Canto Trio. This included Frances Yeend, Mr. Lanza, and Mr. London (then Mr. Burnson,



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George London's art extends to the culinary: here he prepares a chef's special

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A DAUGHTER, Kathleen, was born Feb. 20 to Mr. and Mrs. Robert Reagan of Staten Island, N. Y. Mrs. Reagan is **Eileen Farrell**.

Queen Elizabeth II has conferred the title of Commander of the Order of the British Empire on **William Primrose**, Glasgow-born violinist.

Marian Anderson is scheduled to sing in Japan and Korea this spring, including appearances at the front under Army auspices.

Howard University has conferred its annual alumni award on **Lawrence Winters**, New York City Opera baritone.

Violinist **Bela Urban** will serve as national chairman of the competition to be sponsored by the American String Teachers' Association.

David Van Vactor, conductor of the Knoxville Symphony, appeared with his own forces as flute soloist on Feb. 24.

Pianist **Stell Andersen** is completing her tenth concert tour of Europe. Appearances are scheduled in Austria, Germany, Scandinavia and England. She will play under Sir Adrian Boult with the London Philharmonic on March 25.

Ricardo Odnoposoff, recently returned from a European tour, is scheduled to appear at the Bergen International Festival in June. Next fall he will embark on his thirtieth annual season. Now 38, he made his debut in Buenos Aires.

Pianist **Jascha Spivakovsky**, who made a recent tour of England and Scandinavia, has now left for Australia, where he makes his home, for another tour of 25 concerts.

The two violinists of the **Quartetto Italiano**, now concertizing in Europe, have effected another kind of union. The former **Elisa Pegreff** is now Mrs. **Paolo Borciani**.

Ruggiero Ricci has planned for a three-month concert tour of Scandinavia and the Continent. Engagements are scheduled in Sweden, Norway, Finland, Spain, Germany, Italy and the Netherlands.

Phyllis Krauter played the Dvorak Cello Concerto recently in a Brooklyn appearance.

George London

but shortly to become Mr. London at Mr. Lanza's suggestion). The Bel Canto Trio made money, and so did Mr. London. Columbia even arranged a few solo recitals for him along the itinerary route.

The movies lured Mr. Lanza at the end of that first season; Columbia supplanted him with Mario Berini, and the trio started off again in the fall. The second time around, Mr. London sang forty solo recitals, in addition to the ensemble appearances and a last-minute substitution for an absent bass soloist in the Verdi Requiem in Dallas.

Still, George London's heart was in the opera house, and it did not seem to him that he was making sufficiently long strides toward his goal. Accordingly, he told his manager at the end of the second season that he had made up his mind to go abroad.

On June 9, 1949, he sailed for Europe, where he had only one professional contact. This was Martin Taubman, an Austrian concert manager whose brother, Leo, had worked with Mr. London as an accompanist and coach. A telephone call to Vienna was the first order of business in Paris. This was on the 15th. Mr. Taubman said he would be in Paris on the 28th. An appointment was made. He utilized the period of grace to polish his already well-prepared roles: His Escamillo had been shaped with the help of Arthur Mahoney; Paola Novikova had coached him as Boris, as had Georges Doubrovsky, a leading exponent of the Stanislavsky method. In addition Mr. London put a few touches on his Figaro, Mephistopheles, Don Basilio, and the four Tales of Hoffmann villains.

At the appointed time Mr. Taubman arrived, and sat down to listen. He kept his gimlet eyes on the handsome hopeful for half an hour while the repertory was sampled. Then he stood up and

ance. She also was soloist at a special concert sponsored by the Musicians Club of New York at the Cosmopolitan Club.

Pianist **Hilde Somer** is completing a tour of 72 concerts with the special Boston Pops group under Arthur Fiedler. Miss Somer also has recorded several pieces for Remington Records.

Organist **Richard Ellsasser** recently gave what was reportedly the first recital on his instrument ever presented in Cuba. He recently completed a tour of nine states and Canada in addition to Cuba.

Pompilio Malatesta, bass, recently observed his fiftieth anniversary in opera with a dual appearance in the roles of Benoit and Alcindoro in a Brooklyn performance of Alfredo Salmaggi's production of La Bohème. Mr. Malatesta made his debut in the same parts at Aquila, Italy in 1903. From 1915 to 1939 he was a member of the Metropolitan Opera Company.

Eunice Podis reception in an all-Gershwin concert with the Cleveland Orchestra led to her re-engagement to play Beethoven's Fourth Concerto under the same auspices.

Harpist **Artiss de Volt** will again this summer be a faculty member of the Mozarteum at Salzburg. . . . Soprano **Mary Curtis**, who sang her first Donna Anna with the San Francisco Opera last fall, will sing the role again this month at Monte Carlo under Wilhelm Furtwängler. . . . Baritone **Edwin Steffe** opened his Western tour at Lajunta and has since been appearing in Canada.

Violetta Elvin, ballerina of the Sadlers Wells Ballet, recently was married in a civil ceremony in Milan, Italy, to Siegfert J. Weinberger, German-born American writer.

Pianist **Carroll Hollister** has been appearing frequently as accompanist for Hilde Gueden and Robert Merrill of the Metropolitan Opera Company. . . . Pianist **Florence Mercier** gave a recital recently in Orange, N. J. . . . Sculptress Lillian Grenaker has completed a bust of baritone **Steven Kennedy**.

Cellist **Janos Scholz** is currently giving recitals and concerts in Europe. Engagements have been arranged for Italy, Holland, Spain, Portugal,

announced that Mr. London must go with him the next day to Brussels, where the Vienna State Opera was on tour. They arrived as conductor Karl Böhm was dismissing a Marriage of Figaro cast in the rehearsal room. When Mr. London started to sing the only ones present were Mr. Böhm, the accompanist, and the manager. In a matter of moments the cast began to filter back. Before long the entire company had reassembled. When the audition was over they cheered. Mr. Böhm was pleasant enough but noncommittal. Next morning the news came to Mr. London at his hotel—would he accept a contract for the ensuing autumn? The decision took all of one second. Mr. London's European career was under way.

That summer he spent in Salzburg, listening and watching and studying. On Sept. 3, 1949, he made his debut in Vienna as Amonasro, the same role in which he was to make his debut two years later at the Metropolitan. In Austria he was an overnight sensation, and from then on he was mobbed by the continental equivalent of our bobby soxers. Yet nobody knew that he had made this favorable impression in a part he had never sung on a stage before in his life! Mr. London had been asked by the Vienna management to list his repertory, and, anxious to impress, he threw in a couple of extra roles that he really did not know so well. One of these was Amonasro. Inevitably, he was asked to sing it.

Of his Viennese debut Henry Pleasants wrote in *Opera News*: "He sang it without rehearsal of any kind. He followed it with an Escamillo quickly restudied in German, an even greater success, and topped his initial achievements off by learning and singing the role of Prince Galitzky in Prince Igor on a week's notice, again in German. . . . By this time he was so well established with both the direction and the public that certain liberties were permitted. He sang The Tales of Hoffmann in French and Boris Godunoff in Russian. Finally as a reward for all that had

Personalities in the News



H. C. Elmore

Regina Resnik (left) is pictured as Santuzze for a production of *Cavalleria Rusticana* given by the Greater Miami Opera Guild, directed by Arturo di Filippi. On the right: Caryl Feldman, a Guild chorus member

France and Switzerland. . . . Piano-humorist **Frederic Vonn** has recently returned from a European concert tour that carried him as far southward as French and Spanish Morocco. His current schedule includes engagements in several Eastern states through May. . . . **Teresita and Emilio Osta** presented a program of Spanish and Latin-American music and dances on March 11 at Columbia University, under auspices of the Institute of Arts and Sciences.

gone before and only after much persuasion, it was agreed that he might do Mephisto in French. It was a success story all the way, climaxed by a song recital which removed any doubt that he was Vienna's singer of the year."

These past three seasons have been, needless to note, a time of conquest for Mr. London at every turn. In Edinburgh, Munich, Milan, Bayreuth, and everywhere else it was the same. The *Nürnberger Zeitung* went so far as to call him "the best Amfortas in decades."

Mr. London is not falsely modest of his accomplishments. But he is not unwilling, either, to tell tales on himself. One of the most revealing grew out of his engagement at the Wagnerian shrine. "I was puffing up that confounded hill to the Festspielhaus," he recounts, "and all the while fuming to myself at the inconvenience and the indignity of having to scale that height. And then I paused for breath and looked up at the edifice above, and suddenly the thought struck me that I had one helluva nerve to be entertaining such ideas when here I was, after all those years, right where I had always wanted to be. 'You're singing at Bayreuth and you're beefing, you jerk,' I told myself, and then I just had to laugh long and loud right where I stood. All the way up I kept thinking what a fool I had almost become. Believe me, the rest of the climb was no trouble at all."

As Mr. London sees it, he still has plenty of worlds to conquer. He wants to deepen his interpretations, make his characters dramatically as well as musically plausible. Also he wants to penetrate further himself and spend more time on his development as a human being. There will be plenty of romantic life, as he puts it, in due course, but not until he gets everything else squared away. For the moment, he concluded with a sheepish grin, "let us say it is, ah, diffused." In other words, it is everything his artistic life is not.

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BRAZIL: HERBERT J. FRIEDMANN, Caixa Postal 971, Rio de
Janeiro.
CANADA: GILLES POTVIN, 7387 St. Dennis St., Montreal.
HUGH THOMPSON, Toronto Star, Toronto.
CUBA: JANE BUCHINDER WOLF, Calle 10, No. 463, Vedado,
Havana.
DENMARK: TORSEN MEYER, Berlingske Tidende, Copen-
hagen K.
ENGLAND: EDWARD LOCKSPEIER, 8 Hampstead Hill Gardens,
London, N. W. 3.
FRANCE: HENRY BARNAUD, 20 Rue Jean Daudin, Paris 15.
EDMUND PENDELTON, 110 Rue Pierre Demours, Paris 17.
GERMANY: H. H. STUCKENSCHMIDT, Berlin-Tempelhof,
Thuyring 45.
EVERETT HELM, bei Androsen, Lenzhalde 95, Stuttgart.
HOLLAND: MARIUS FLOTHUIS, Staudouderskade 141,
Amsterdam.
ITALY: ROBERT W. MANN, Via dei Barbieri, 6, Rome.
MEXICO: PEGGY MUNOZ, Nueva Leon 285-9, Mexico, D. F.
NEW ZEALAND: DOROTHY TURNER, Auckland Star, Short-
land St., Auckland C1.
PORTUGAL: KATHERINE H. DE CARNEIRO, 450 Rua de Paz,
Oporto.
SCOTLAND: LESLIE M. GREENLEES, The Evening News,
Kemeley House, Glasgow.
SPAIN: ANTONIO IGLESIAS, Avenida Reina Victoria 58,
Madrid.
SWEDEN: INGRID SANDBERG, Lidings 1, Stockholm.
SWITZERLAND: EDMOND APPIA, 22 Rue de Candolle, Geneva

How To Earn Half a Living:

Play in a Symphony Orchestra

By A. REX RICCARDI

(The following article by Mr. Riccardi, first
assistant to the president of the American
Federation of Musicians, is reprinted from the
National Music Council Bulletin for January,
1953.)

THE typical player in an average major
symphony orchestra is currently paid \$80
a week during the regular season which
usually runs for 23 weeks. One out of every
three of these players will be employed at
around \$72.50 a week for a "pops" or sum-
mer season, running typically for seven weeks.
What this adds up to, if you average the sum-
mer work along with the whole group, is that
the typical symphony player gets about the
same weekly pay as a semi-skilled factory
worker, around \$77 a week, but the symphony
man gets this pay for only half the year.

This means he must have a secondary occu-
pation in order to support himself and his
family the rest of the time. As often as not
this secondary occupation is unconnected with
music. Yet the player must practice for a
certain time every day to keep up his skill.

He has usually spent at least twelve years
in study, practice, and the less exacting type
of musical jobs, before he can aspire to a
symphony position. His skill thus represents
twice as long an investment of time as the six-
year apprentice period required for a printer
or photo-engraver. So a musician cannot af-
ford to risk losing his skill, even though the
time it takes to maintain it is superimposed
on his working time when he is engaged in
his secondary occupation.

Nor does the symphony player generally
have job security to offset the worries incident
to getting only half a subsistence income each
year from his chief occupation. He holds his
job at the pleasure of the conductor. Usually
he has brought his family to the city where
he plays, so tenure is naturally a matter of
vital concern to him. But so far there is no
general practice of granting permanent tenure
after a designated probationary period of
service.

If the player in our major orchestra is
typically a seasonal worker without job secu-
rity, the musician who performs in a sec-
ondary orchestra, of which there are about
122, with annual budgets ranging from
\$75,000 down to \$2,500, is little more than a
casual laborer, playing as he does an average
of only seven or eight concerts a season.
Music is necessarily only a sideline with him,
and he must earn most of his living either in
some other form of musical employment or,
more often, in some quite unrelated field. The
progressive mechanization of music has gradu-
ally reduced the opportunities for theatre or
radio employment. Television shows every
sign of going the same route, through the use
of films instead of live talent on non-network
stations.

VERY often conductors of secondary sym-
phonies, in scouting for players, hold out
as inducement guaranteed job-openings in lo-
cal business or industry. This is somewhat
like the earlier practice followed by factories
or stores in advertising for workers who could
also play band instruments. Such a frank rec-
ognition of the purely incidental character of
symphony employment reveals much about the
precarious economic status of the musician.

In contrast to the sporadic employment and
pin-money income of players in the marginal
orchestras, we find that the musicians in the
five symphony organizations with the most
sizable budgets receive annual incomes that
reach the \$4,083 level set by the Bureau of
Labor Statistics as adequate for a moderate-
income family to live on in modest comfort.

This is for combined regular and summer sea-
sons ranging from 34 weeks up to 47, in the
case of one. Only in the last case do the men
enjoy full-time employment in symphony work
practically the year round. Also, in practice,
though not by firm contractual agreement,
they have a fair assurance of tenure but-
tressed by their high professional skill, which
makes them proof against most hazards except
a change of conductors. Pension arrangements
are adequate in most cases, and are gradually
being improved. There is also more oppor-
tunity for special group engagements, which
add to the players' income.

These 500 men represent the top fifth of the
2,500 musicians in the major symphonies, and
the top fourteenth of the 7,000 professional
musicians who hold symphony posts. The top
500 get good journeyman's pay for two-thirds
of the year. The first-desk men among them,
who must have technical skills comparable to
those of the virtuoso soloists, in which ca-
pacity they serve on occasion, command in-
comes averaging about half what the average
doctor makes, which is \$12,512, according to
the American Medical Association's Economic
Research Bureau.

These are the brighter spots in the picture
of economic life of symphony musicians. They
only serve to point up the shadows which
darken the picture for the 1,500 players in
the major orchestras who can earn only half
their livelihood in their chosen profession, and
to show how far in the outer darkness are
the thousands of musicians who must be con-
tent with making an avocation of what they
would like to make their life vocation.

A SURPRISINGLY large number of mu-
sicians follow accountancy as a secondary
occupation. But it does not take an accountant
to see that the difficulties of the symphony mu-
sician will not be resolved at the bargaining
table. The money simply is not in the budgets,
except in the case of the top five orchestras,
to make full-time jobs out of part-time ones in
the major orchestras. What is needed all
along the line is an enlargement of financial
support, to put the major orchestras and the
stronger secondary symphonies on a stable,
solid basis. It is up to the trustees, patrons,
and the leading musical organizations of the
country to take the initiative. The musicians
can naturally be counted on to give all the
help in their power.

The Detroit plan is one avenue that is be-
ing explored in other large cities. Twenty-six
corporations (including the American Federa-
tion of Musicians, Local No. 5) pledged
\$10,000 apiece annually for three years, not
as guarantees against loss, but as outright con-
tributions to the budget. Each of the donors
has a seat on the governing board, and a place
on the policy committee. This means a trustee
group accustomed to hiring a competent ex-
ecutive and giving him a free hand. With this
solid basis of support, they got the number
one conductor in France to come to Detroit
to build up their orchestra.

Another avenue worth exploring is the pos-
sibility of channeling some of the sizable yield
from public performance for profit of mech-
anized music into the support of symphony
orchestras. It is to the self-interest of the
commercial users of mechanized music to in-
sure a dependable supply of highly skilled mu-
sicians to make the master records and film
sound-tracks on which the industry depends.
There will always be many more musicians
than there are jobs available. To make sure
that there is a sufficient pool from which the
master craftsmen will emerge, the symphony
orchestras must be stable organizations that
offer their players sufficient annual income so
they can devote full time to their profession.

Letters to the Editor

Likes Personality Features

TO THE EDITOR:

Since joining the ranks of your numerous subscribers I haven't taken the time to write you about how much enjoyment I get from each issue of *MUSICAL AMERICA*. My main reason, in the beginning, was to keep up with the career of Eleanor Steber but now each issue helps to broaden my outlook and I read your magazine from cover to cover and find many interesting articles. I am one of the countless number who appreciates good music without knowing why as I have no musical talents or musical training. Down South we are not fortunate enough to have good music at our finger tips like our Northern cities. But the gap is slowly being closed.

To get back to your magazine, I am particularly enjoying the articles by your Feature Editor, James Lyons, especially the "Personality in the News" one in your December 1st issue. Of course, I am a bit prejudiced in the fact that it concerns my favorite. But I look forward to learning a bit more about others in *MUSICAL AMERICA*.

I also look forward to a long association with *MUSICAL AMERICA* as I have yet to find a periodical to equal it. It is an invaluable piece of literature.

DORIS L. CRABTREE
Mobile

Televised Opera

TO THE EDITOR:

The day the powers that be agree that your suggestion is the answer to televised Met operas and the day I can get it here will be the day a TV set is installed in my home. At the present time there is no selection of programs. One sees what KING-TV in Seattle selects.

Your suggestion or answers to the problem seem wonderful to me. My hunger for opera is, of course, partially satisfied by the weekly broadcasts but seeing as well as hearing would be the answer to many prayers.

Please, continue using all your influence in that direction.

MERIHAY BAILEY
Seattle

Kind Words for Radio

TO THE EDITOR:

Having just read in *MUSICAL AMERICA*, the November 15th issue, that no one up to the time of going to press had written to your magazine an appreciation of the better music programs on the air, let me hasten to express my deep gratitude to the radio stations and sponsors of such fine programs as the Telephone Hour, Firestone, Oklahoma Symphony, Eastman School of Music broadcasts, Metropolitan Opera, New York Philharmonic, and NBC Symphony, just to mention a few which come to mind.

I am sure that I speak also for our students some of whom are avid listeners to many of the better music programs, including the Metropolitan Opera on Saturday afternoons. It is a tragedy that we people who enjoy the better programs are too complacent to use the necessary time and exertion to write the appreciation which would encourage continuation and, perhaps, more of such programs on the air, yet our numbers are legion.

GRACE T. TOWSLEY
Director of Music, New York
State School for the Blind
Batavia, N. Y.

About Records and Audio

TO THE EDITOR:

I've been reading and digesting your Records and Audio articles with great pleasure. Please keep it up, it's most helpful and interesting. One just does not have the time to try out the various recordings as they appear and your advice as to quality and performance is most useful. Same applies to equipment.

JOHN BROWNLEE
New York

TO THE EDITOR:

This library has maintained a circulating record collection for seventeen years. We are gradually building our long-play collection so we are always grateful for record reviews which stress interpretation and performance. News items pertaining



Giulio Gatti-Casazza is honored with a surprise party on his 25th anniversary as general manager of the Metropolitan Opera. With his pince-nez attached to a ribbon, he poses with past and present members of the company. Lily Pons, Lauritz Melchior, Rosa Ponselle, Lucrezia Bori, Tito Schipa, Frida Leider, Maria Olszewska, Edward Johnson, Giuseppe De Luca, and Giacomo Lauri-Volpi are among the group

What They Read Twenty Years Ago

A Thriving Youngster

During 1933, the League of Composers will continue to celebrate its tenth anniversary season with the Sunday evening concerts in February, March, and April, at the French Institute, and the gala program on April 16, at which Leopold Stokowski will conduct Schönberg's *Pierrot Lunaire*. Robert Edmond Jones has designed scenery for this, and Mina Hager, soprano, will be the soloist. The concert on March 5 will include new music by these graduate students of the Juilliard, Eastman, and Curtis schools: Sam Barber, Jeanne Behrend, Paul Nordoff, Herbert Inch, and Vittorio Giannini. The April 2 concert will be a birthday celebration for which distinguished American and European composers have written special anniversary works. The Americans are Copland, Cowell, Chavez, and Sessions, and the Europeans are Casella, Milhaud, and Malipiero. *Modern Music*, the magazine published by the League, has issued its tenth volume this year. The current number, January-February, is an anniversary issue, devoted to a review of the decade 1923-33. The contributors include chiefly composers well-known in America today.

Then Came Monopoly!

Speaking of the Metropolitan, I have some news that will rejoice jigaroos fans the country over. A jigsaw puzzle manufacturer has arranged with the opera company—paying a substantial sum to it, if I am rightly informed—to make stock in trade of portraits of Metropolitan stars and scenes from Metropolitan productions of works of the repertoire. The features of our beloved prima donnas and their manly colleagues will be minutely dissected, and the public is warned in advance always to put the pieces back in the right box to avoid the complications that might follow mixing baritone eyebrows with soprano espièglerie. (From Mephisto's Musings.)

More Honors for Wagner

In commemoration of the fiftieth anniversary of Richard Wagner's death and as a token of Bayreuth's intimate connection with the master and his life work, the city authorities passed a resolution whereby the Villa Wahnfried, the new grounds surrounding the Festival Theatre, and other Wagner memorials will be known in the future as Richard Wagner Park. In recognition of Siegfried Wagner's great service in fostering and furthering

to the department are a most welcome feature. With all good wishes for success in the new department,

GLADYS M. WILSON
Music Dept. Head
Minneapolis Public Library
Minneapolis

the Bayreuth "idea" and the festivals, the avenue leading from the city to the Festival Theatre was re-christened Siegfried Wagner Allee.

Some Names Have Changed

OPERA STUDENTS AT JULLIARD GIVE DOUBLE BILL WITH MARKED SUCCESS (Headline). Puccini's *Gianni Schicchi* and Monteverdi's *L'Incarnazione di Poppea* were given four performances each by alternate casts that included Raymond Middleton, [Ray Middleton], Julius Huehn, Ruby Mercer [now Mrs. Opera on the Mr. and Mrs. Opera radio program], Annamary Dickey, Floyd Worthington, Apolyna Stoskus [Polyna Stoska], and Lancelot Ross [Lanny Ross].

Over the Air

The American Academy of Teachers of Singing is sponsoring a series of broadcast speeches over the National Broadcasting Company WEA network, under the general title, *Singing, the Well-Spring of Music*. John Erskine, president of the Juilliard School of Music, launches the series on Sunday, March 5, at 4 p.m. Among the others to follow in the weekly events will be A. Walter Kramer, Mary Garden, Edward Johnson, Deems Taylor, and Herbert Witherspoon.

Music for Democrats

The National Symphony, under its brilliant young leader, Hans Kindler, has been chosen to play the official Inaugural Concert, to be given in Constitution Hall, in Washington, on March 3, the night before Inauguration. It shares this notable program with three world-famed artists, Lawrence Tibbett, Rosa Ponselle, and Efrem Zimbalist.

On The Front Cover:

VITYA VRONSKY and VICTOR BABIN, both of whom were born in Russia, were students of Artur Schnabel when they met in Berlin, where they later married and began to work together as duo-pianists. After making their debut in London, they appeared throughout the British Isles and on the Continent before making their first American appearance at Town Hall in 1937. In their first engagements with the Chicago Symphony and the New York Philharmonic-Symphony, they played the two-piano concerto written by Mr. Babin, a prolific composer, who has also arranged a number of works for two pianos. Besides filling concert engagements the duo-pianists have made many recordings, appeared on major radio programs, and played in a motion picture. Now citizens of the United States, they will return to Aspen, Colo., this summer, where Mr. Babin will again direct the Aspen Institute of Music. (Photograph by Ansel Adams, San Francisco.)

Wide Variety of Events Offered

Educators in February Meetings

(Continued from page 3)

leges and Universities; Friday for Phi Mu Alpha Sinfonia Fraternity and for the National Federation of Music Clubs, with Ada Holding Miller as the principal speaker at the latter; Saturday for Sigma Alpha Iota members. This last luncheon included a program of American music in which compositions of Roy Harris, Vincent Persichetti, Walter Hendl, and Howard Hanson were performed by Johana Harris, pianist, and combined choral groups from Cincinnati's Iota and Eta chapters conducted by Rose Marie Grentzer. On Saturday at its luncheon the Music Library Association enjoyed an interesting talk by A. Beverly Barksdale, supervisor of music at the Toledo Museum of Art, on The Philosophy of Arranging Music Exhibitions, in connection with his showing of color films of the Toledo's Museum's present exhibition of old music manuscripts.

Barrett Stout, director of the Louisiana State University school of music, is the newly elected president of MTNA. Other officers elected were Karl Kuersteiner, Florida State University, first vice-president; Duane Haskell, Chicago Musical College, second vice-president; Virginia France, teacher, Dallas, Texas, third vice-president; John Lowell, University of Michigan, recording secretary; and Leland Coon, University of Wisconsin, treasurer. Theodore Finney, University of Pittsburgh, was appointed archivist. Goldie R. Taylor, Cincinnati teacher, was elected to the MTNA executive committee. Others elected to the executive committee were Luther Richman, University of Montana; Roy Underwood, Michigan State College; Raymond Kendall, University of Southern California; Caroline Irons, San Francisco teacher; Harold Spivacke, chief of the music division, Library of Congress, Washington; and Storm Bull, University of Colorado.

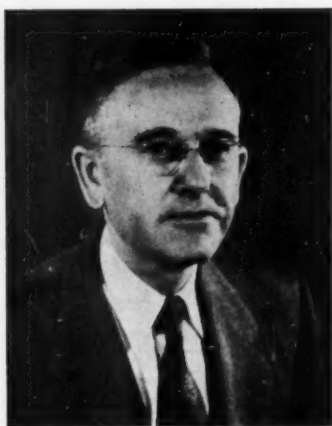
Two New Divisions

Two new divisions were formed: West Central division, with Richard Kauffman, St. Louis Institute of Music, as president; and East Central division, with Lavahn Maesch, Lawrence Conservatory, Appleton, Wis., as president.

It was decided to hold national conventions biennially, the next national meeting to be at St. Louis, Mo., in 1955. Among divisional conventions to be held in 1954 are those of the West Central, at Omaha, Neb., and of the East Central, at Detroit, Mich. In order to avoid duplication in the development of their activities and programs, presidents of each of the leading three national organizations concerned with music in education will attend conventions of the others, National Association of Schools of Music, meeting in November (Thanksgiving); Music Educators National Conference, in March; and MTNA, in February.

Wednesday's pre-convention events included executive-committee meetings, a tour of the Baldwin Piano factory; sight-seeing tours; morning and afternoon sessions of the Midwest Regional Symposium on Musical Acoustics, sponsored by the Committee on Music of the Acoustical Society of America.

Standing committees of MTNA in action numbered thirteen. With their chairmen they were Theory-Composition, Norman Phelps, Ohio State University; American Music, Burrill Phillips, University of Illinois; Audio-Visual, Karlene Brown, Cincinnati Li-



Barrett Stout, director of the Louisiana State University school of music, is the newly elected president of MTNA

brary, replacing Delinda Roggensack, Cornell College, Mt. Vernon, Iowa; Certification, Hyman I. Krongard, Brooklyn, N. Y.; Music in Colleges, Raymond Kendall, University of Southern California; Music in Therapy, E. Thayer Gaston, University of Kansas; Musicology, Gordon Sutherland, University of Michigan; Psychology, Abe Pepinsky, Department of Psychology, Haverford College, Haverford, Penna.; Piano (Junior) Florence Fender Binkley, Oklahoma City; Piano (Senior) William S. Newman, University of North Carolina; School Music, Duane Haskell, Chicago Musical College; Strings, Dorris Van Ringlesteyn, Grand Rapids, Mich.; Voice, Robert Taylor, State Teachers College, Emporia, Kan.

At the opening general session on Thursday morning, with John Crowder presiding, the Honorable Carl W. Rich, mayor of Cincinnati, gave a rousing welcome address, giving an over-all description of Cincinnati's accomplishments, industrial and cultural. Goldie Taylor also spoke in praise of Cincinnati. Mr. Crowder reviewed the history of MTNA and spoke of the many developments in American music. He noted that quantity is present, but he suggested that the accent be more and more on raising artistic standards.

Arthur Hauser, chairman of Exhibits, said that the teacher's studio should be the laboratory for promotion and appraisal of new music, the choice of materials being as important as the ability to teach. The American Matthey Association presented Eunice Norton in a program of three Beethoven piano sonatas.

Pilot Course Described

Sectional meetings held Thursday afternoon included one on Junior Piano, addressed by Sister Alice Eugene, Webster College, Webster Groves, Mo.; Florence Fender Binkley and Marvin Kahn, New York City. At Theory-Composition, with H. Owen Reed, Michigan State College, presiding, George List, Bloomington, Ind., and Karl Ahrendt, Ohio University, spoke on methods of teaching theory and composition to promote musicianship. At Therapy and Psychology the two chairmen, Dr. Gaston and Dr. Pepinsky, led a panel discussion and demonstration of dif-

ferent levels of excellence in the reproduction of music essential to successful musical communication. Music in Colleges had as speakers Bruce Benward, University of Arkansas, who described a pilot course furnished by the Ford Foundation, and Leonard G. Ratner, Stanford University, who explained in detail what sounded like a very healthy introductory course for the general college student.

For the session on Voice, George Gerhard Arkebauer conducted the Defiance College Choir in a varied program and William Vennard gave a demonstration of vocal pedagogy. At American Music, Rose Marie Grentzer presented music from Oberlin College, and compositions by Sessions, Palmer, Copland and Kirchner were performed by Emil Danenberg and Ed Mattos, pianists, and Lois Fisher, mezzo-contralto. At Organ and Choral Music, the speakers were Robert Noehren, University of Michigan; Edward G. Mead, Miami University, Oxford, Ohio; Willis W. Beckett, University of Cincinnati; J. Alfred Schehl, St. Lawrence Church, Cincinnati; and Robert F. Crone, St. Andrew's Church, Louisville, Ky. At Musicology, Louise Cuyler, University of Michigan, spoke, and a vocal and instrumental ensemble from Miami University performed.

Sound-Film Substitute

At the meeting of the Council of State and Local Presidents, Edith Lucille Robbins, Lincoln, Neb., honorary chairman, and Goldie R. Taylor, chairman, the speakers were Norman Goodbrod, past president of the Iowa Music Teachers Association, and Hazel D. Montfort, president of Southwestern Division of MTNA. At Audio-Visual, Glen McMurray, unable to attend, sent his speech on special sound film with a demonstration of instruction for the B flat clarinet; Rose Marie Grentzer gave an interesting talk on three-dimensional film and binaural sound. Two sound films—Honegger's Pacific 231 and The Tanglewood Story—were shown by courtesy of Cincinnati's Public Library Records and Film Department.

In Thursday evening's session, the Cincinnati College of Music presented the Overture to Rousseau's Le Devin du Village; Beethoven's Emperor Concerto, with Frederic Gahr, an excellent pianist as soloist; excerpts from Rimsky-Korsakoff's Le Coq d'Or, with soloists from the opera department. William Byrd conducted. Wilfred Engleman is director of the opera department. The Cincinnati Conservatory of Music had the last half of the program, in which Ernest N. Glover conducted his Brass Choir in compositions by Marks, Dukas and Gabrieli. One movement of Beethoven's Eroica Symphony; excerpts from Cavalleria Rusticana, with chorus and soloists from the opera department, were conducted by Paul Katz.

Sectional meetings on Friday morning were: Junior Piano—speakers: Mrs. Lucy Leigh Morrison, Dallas; Roberta Savler, Sherwood School of Music, Chicago; and Frank Friedrich, Bay Village, Ohio. Certification—speakers: Hyman I. Krongard; Roy Underwood, Michigan State College, past president of MTNA; and Ennis Davis, editor of *Music Journal*. Music in Therapy—speakers: A. Flagler Fultz, Director of Music Guidance, Boston; Dorothy Brin Crocker, Director of Music Therapy, Shady Brook Schools, Dallas; and Alexander Capurso, Syracuse University. Voice—speakers: Louis Nicholas, George Peabody College, Nashville, Tenn.; Berton Coffin, University of Colorado; Ruth Miller Chamlee, University of Southern California; and Burton Garlinghouse, Baldwin-Wallace Conservatory, Western Reserve University, Ohio. Theory-Composition

—Dika Newlin, Drew University, Madison, N. J., spoke on Synthesis of Tonality and Twelve-Tone Techniques, with illustrations from Berg and Schönberg, which stimulated controversial discussions, and a recital of compositions by Cecil Effinger, Robert Evett, Vincent Persichetti, and Roy Harris was given by Mrs. Harris and Mr. and Mrs. Persichetti.

Preceding the luncheon of the National Federation of Music Clubs, Frances Loftus and Roberta Holton Sudhoff, Cincinnati duo-pianists, played Fauré's Dolly.

Friday afternoon was devoted to the regular weekly concert of the Cincinnati Symphony. Thor Johnson, conductor, had planned a particularly appropriate program to point up the central theme of the convention, American music. The concert opened with Hadley's In Bohemia and continued with Hommann's Sinfonie in E flat, supposed to have been the first symphony ever created in the United States. It has characteristics of early European music, particularly Haydn. Jennie Tourtel was soloist in Mahler's Lieder eines fahrenden Gesellen and Rossini arias. Walter Piston's Prelude and Fugue for Orchestra, in its first performance here, and Aaron Copland's A Lincoln Portrait, with Walter Weidenbacher, narrator, occupied the after-intermission part of the program. The Copland was given an exceptionally stirring performance and made an effective conclusion.

Friday evening sessions included that on Senior Piano—speakers: Russell Lanning, Belleville, N. J.; Thomas Nichols, University of North Carolina; Storm Bull, University of Colorado; and Paul Emerich, Emerich Music School, New York City. Ravel's Piano Concerto in G major was played by William S. Newman, with the orchestral part played by Mr. Nichols at the second piano.

Composer on Class Literature

Vincent Persichetti gave a not too successful demonstration of how literature and materials are used in class lessons at the Juilliard School of Music of the Theory-Composition meeting. The Musicology group had a panel discussion of The Editor, the Publisher and the Performer. Speakers at the Psychology session were Orville J. Borchers, Southern Methodist University, Dallas; Jacob Kwalwasser, Syracuse University; Arnold M. Small, director of Human Factors Division, United States Navy Electronics Laboratory, San Diego, Cal.; and Abe Pepinsky. At the Student Membership session Ennis Davis spoke on The Young Musician of Today; Donald Swarthout, Kansas University, Lawrence, spoke on MTNA in Retrospect; and a praiseworthy Sonatine for Piano by David Ahlstrom, was splendidly played by Ellsworth Snyder.

The distinguished speaker at Friday evening's session on School Music was Rudolph Ganz, president of Chicago Musical College, conductor, and pianist. Filled with his customary wit and charm, his talk was a memorable event of the convention. His topic was Changing Standards in Music and Music Education in America. He said that naturally standards must float up and down—that is life. He recalled a time when he was asked to speak on modern music and he had said "Welcome Dissonance!" He spoke of the changes in St. Louis that citizens had once complained of. Instead of atmosphere they now had smoke (but Mr. Ganz quipped that the smoke came from Illinois). Instead of culture they had education. In 1900, 85 per cent of the conductors were European, now only ten per cent are. In Europe they do things, in America they overdo. The youth of today have no fear—they dare anything, and Mr. Ganz approved of the exchange of students from various countries.

(Continued on page 30)

FOREIGN ENSEMBLES PROMINENT IN LP CATALOGUES

Similarities of orchestras'

names often cause confusion

By ANSON PECKHAM

UNCOUNTED reams of publicity are turned out every year detailing the intimate lives of famous European personalities on the musical scene, but little has been written of the many European orchestras now dominating the record catalogues by sheer weight of numbers and of the hundreds of anonymous players that constitute their membership. It is no secret that LP production economies have made it possible for a great many new recording companies to go into business, with the result that a majority of the orchestras now enumerated in record lists are little more than empty titles to the average record collector.

If we try to satisfy our curiosity about these ensembles, we are liable to run into immediate confusion, for many have names that are very similar, indicating a mutual point of origination. For example, we find the Vienna State Philharmonic, the Vienna Philharmonic, the Vienna State Opera Orchestra, the Vienna Symphony, the Viennese Symphony, the Vienna Chamber Orchestra, the Austrian Symphony, the Austrian State Symphony, and the West Austrian Radio Orchestra, all apparently emanating from Vienna. Can there be that many orchestras of professional caliber permanently constituted in one city, however musical, or are these groups organized for recording sessions and christened with these high-sounding titles for cataloguing purposes?

Diverse Activities

The orchestral musician of today is a versatile fellow. While the New York musician may be under contract to some permanent organization such as the New York Philharmonic-Symphony or one of the radio station house bands, he finds it financially agreeable to add to his income by taking individual engagements wherever he can land them. It is not surprising to find him at Carnegie Hall as part of an orchestra accompanying a choral group or perhaps sitting in with the Philharmonic when scores by Strauss or Mahler are played by an augmented ensemble. He may journey to the recording studios in Camden, N. J., to play in the orchestra when famous singers record operatic excerpts or drive to the suburbs to bolster the forces of a semi-amateur group for an important concert. Transcriptions for wired-music services, a soundtrack for a documentary film or newsreel, a radio date such as the Voice of Firestone or the Telephone Hour—all these are part of the regular routine of a reliable musician who has established the right contacts and demonstrated his reliability.

We find a sizable number of these experienced players in every large European city, particularly in Vienna and Paris. It is no

great chore to assemble a representative group of these men, give it an impressive title and a few hours of rehearsal, and then be ready for the recording machines. As might be expected, the end result is liable to vary, but it is perfectly possible for a hurriedly constituted ensemble of top players to do a better job than a band of average musicians who have belonged to the same orchestra for years. After all, these first-class instrumentalists are not strangers to one another. They have played together in all sorts of combinations for years. They know that a certain oboist always plays his low C sharp a shade sharp or that a fellow clarinetist tends to hurry a triplet at a crucial spot.

Without doubt, the situation in Vienna is the most confusing of all, as many of the recording companies have taken advantage of the favorable conditions there to carry out their projects economically and efficiently. First of all, there is the Vienna Philharmonic, a world-famous group whose mention recalls such names as Nicolai, Richter, Strauss, Muck, Weingartner and Furtwängler. It draws upon the two orchestras of the State Opera for its personnel, which fluctuates according to the program to be played. The Vienna Philharmonic specializes in the classical repertoire, rarely tackles modern music.

Other permanent groups in that city include the Vienna Symphony and the Vienna Tonkünstler Orchestra. The former, which lists Herbert von Karajan as chief conductor, has given regular series of concerts since 1919. The latter has

been operating since 1907, but in a more irregular fashion. Many of the Austrian recording ensembles we have difficulty in pinning down are made up of men of the Tonkünstler Orchestra plus additional players as needed. One of the less publicized groups is the Vienna Konzerthaus Chamber Orchestra, an all-female ensemble, many of whose members are wives of the Philharmonic players.

Moving to Switzerland we find that the number one orchestra is Ernest Ansermet's l'Orchestre de la Suisse Romande, the municipal orchestra of Geneva. The towns of Basel, Winterthur, and Zurich are also represented by competent symphonic organizations; in fact, the Basel Chamber Orchestra is famous for the number of premieres of important scores it has given, particularly those of Arthur Honegger. With the rise of Mr. Ansermet to international importance, the Swiss government decided to provide an adequate medium for his art. By luring some of the best instrumentalists of Europe to their hospitable mountains, they have now rebuilt the Geneva orchestra to the point where it ranks with the best in Europe.

The situation in Paris is much like the one we found in Vienna, plus the aggravation of a custom that was prevalent in Berlioz' time—the practice of sending substitutes to rehearsals. The substitute plays the practice sessions; the master musician shows up for the concert. He cannot make the rehearsals because it conflicts with rehearsals for two other engagements. Of the many units in Paris

that give concerts only a few are organized on a permanent basis. These include the orchestras of the Opéra, the Opéra-Comique, the Conservatoire, and the Radiodiffusion Française. In addition, we find the Paris Philharmonic, which has recorded a number of modern pieces, and several orchestras, such as the Pasdeloup and the Lamoureux, which were named after their founders but now have different leaders. They lead a desultory and irregular life, performing series of concerts and recording dates as required.

To my ears, the Hallé Orchestra of Manchester, conducted by Sir John Barbirolli, is the outstanding symphonic ensemble in England. While the first-desk players may not have as much solo brilliance as some of the more highly touted London instrumentalists, one finds a homogeneity of tone and a unity of purpose that is most rewarding. In London, the BBC Symphony, the London Philharmonic, and the London Symphony have reasonably stable rosters, but often have to perform unpleasant assignments under an endless parade of conductors, who differ in style and degree of talent.

Freelance Players

Other London ensembles include Sir Thomas Beecham's Royal Philharmonic, which, when constituted, consists of the best players he can round up; the Philharmonia Orchestra and the New Symphony, two titles found on many record labels; and the Kingsway Symphony, a recording unit that records in Kingsway Hall, an edifice with particularly attractive acoustics. A fluctuating pool of freelance players supplies these orchestras as required. (The New Symphony found on LP records, by the way, is not the old New Symphony, which recorded on 78-rpm disks before the war under the direction of Eugene Goossens and others. That was actually the late Sir Landon Ronald's Royal Albert Hall Orchestra.)

In our survey of outstanding orchestras let us not forget the Amsterdam Concertgebouw, which has had but three senior conductors since its founding in 1888. Under Wilhelm Mengelberg's meticulous leadership it became famous; today under Eduard van Beinum it sounds better than ever.

Recording in Italy has been pretty much in the hands of native companies. American companies, unsure of their welcome, prefer to record Italian operas in other countries, importing Italian singers for the occasion. This may seem like a lot of trouble, but it is far less than they would have to endure if their recording equipment were impounded by Italian customs officials. Of the Italian orchestras heard on post-war disks, the Orchestra of the Augusteo in

(Continued on page 20)



Definitive Bach

BACH, J. S.: The Well-Tempered Clavier, Book II, Nos. 9 through 16. *Wanda Landowska, harpsichord*. Victor LP 1708, \$5.75.***

MISS LANDOWSKA'S performances of Bach's keyboard music must by now be accepted pretty generally as definitive in our time. There are some matters of personal taste and choice with which other players, and even Bach scholars, may not wholly agree—the placing of trills and turns, for example. And her tempos are prevailing slower than those usually prescribed, even by so conservative a theorist as Percy Goetschius. Also, she puts in ritardandos and rhythmic interruptions at unaccustomed places.

But any criticism of these idiosyncracies is mere piffle in view of the beautiful result. Bach, after all, provided almost no guidance as to how these preludes and fugues were to be played, and every interpreter is at liberty to invest them with whatever artistic insight he may possess. Miss Landowska possesses a tremendous amount. Her most telling contribution, it seems to me, is the use of more deliberate tempos. They impart a dignity and grandeur, particularly to the contemplative, songful pieces, which inevitably are lost in rapid-fire execution. This is not to say that her playing is listless or dragging—anything but that. It is animated, buoyantly rhythmic, technically clean and incisive.

A comparison of this disk with Miss Landowska's Book I, issued several years ago, is a startling demonstration of improvement in recording technique. Where much of the characteristic quality of the harpsichord was lacking through inadequate frequency range in Book I, the present record has a satisfactory likeness to the "live" instrument. And the surfaces are good. Mention also should be made of Miss Landowska's own commentaries on the music which are printed on the back of the record envelop. They amount to a brief master-lesson in the evaluation and playing of these works and will be of interest to professional and nonprofessional alike.

The instrument is a Pleyel harpsichord and the recording was done in Miss Landowska's home at Lakeville, Conn. It should be noted that the present series is available in one twelve-inch disk, 33 1/3 rpm, and four seven-inch disks, 45 rpm.

—RONALD EYER

Handel at His Best

HANDEL: Israel in Egypt. *Soloists and Combined Berlin Chamber Choirs; Berlin Symphony, Helmut Koch conducting. Jutta Welling and Irmgard Bialas, sopranos; Ebba Münnz, contralto; Wilhelm Horst, tenor; Gerhard Rüker and Herbert Runge, basses.* (Bach Guild BG 521/522, \$11.90.)*

ISRAEL in Egypt is not only one of the most astounding products of human genius ever created, but it is curiously timeless in its elemental simplicity, grandeur of conception, and economy of means. With a few strokes, Handel has achieved what has cost poets hundreds of verses and painters huge wall spaces to suggest. After conjuring up the plagues of Egypt with a concentrated power that rivals the glory of the Biblical poetry, he suddenly gives us an exquisite pastorate in the chorus. But as for His people, He led them forth like sheep. No subject seems too difficult, no theme too lofty for the colossal choruses of this musical epic. They reveal time and again that "awful simplicity" (as Handel's biographer R. A. Streatfield so happily put it) which gives his music a lonely majesty.

This performance is excellent. The work sounds as well in German as it does in English. The chorus sings superbly, and the soloists are more

New Rating System For Record Reviews

STARTING with this issue, recordings will be rated in four standardized categories of technical merit. Modern recordings are first "taped," then transferred to disks. At any stage of the process, from microphone to final pressing, distortion may be introduced, ranging in effect from a slight haze over the sound, apparent only on wide-range equipment, to the persistent shattering that, happily, is now quite rare. Other factors that contribute to the over-all quality of a recording are: breadth of recorded frequency range, over-all balance, and acoustical qualities of the space in which the music was originally performed.

The importance of playback equipment must be emphasized. A phonograph will impose its individual limitations and distortions on all records; a worn stylus will impair the reproduction of the finest record during the first playing, and the resulting scoring of the grooves from repeated use has disastrous effects.

The categories of rating are as follows:

**** The very best. Roughly the top ten percent of all recordings deserve this rating. It denotes a wide frequency range, good balance, clarity and separation of sounds, virtually no distortion, and minimum surface or tape noise.

*** Recordings in this category are free from all obvious faults, and differ only slightly from the four-star group.

** Recordings in this category are of average quality with discernible, though not an objectionable degree of, distortion, imbalance, and diminished clarity.

* This designation will apply to recordings having a marked impairment through excessive distortion, background or surface noise, and insufficient frequency range. A special case of this class is in the "dubbing" from former 78-rpm disks of performances whose musical virtues must compensate for the technical deficiencies.

than adequate, if not the very best imaginable. Mr. Koch's tempos are fluent, but never too rapid to do full justice to the contrapuntal structure. He has inspired his singers and instrumentalists to a level of excitement that gives sweep and power to their performance. "In accordance with usual practice," as the program note puts it, the following choruses have been omitted: Egypt was glad; And Israel saw that great work; and Thou sentest forth thy wrath. Some recitatives and airs not written for the work but sometimes added in modern performances are also left out. But these omissions in no way invalidate the significance of this recording. It will delight the hearts and souls of all Handelians, and it will open the eyes and ears of many listeners to the supreme greatness of a Handel of whose existence they had obtained scarcely an inkling in countless sodden performances of Messiah.

This recording has an impressive feeling of breadth. The sounds of the chorus, always difficult to capture satisfactorily on disks, are at times a bit unclear. The solo voices are projected with clarity. The reproduced sound is generally of high quality.

—R. S.

Reissued Così

MOZART: Così Fan Tutte. *Ina Souez, Luise Helletsgruber, and Irene Eisinger, sopranos; Hedde Nash, tenor; Willi Domgraf-Fassbänder, baritone; John Brownlee, bass buffo.* Glyndebourne Festival Opera Company, Orchestra and Chorus, Fritz Busch conducting. (RCA Victor LCT 6104, \$17.85.)*

EVEN with two other recorded versions current this microgroove recreation of the miraculous 1935 Glyndebourne production will not suffer by comparison, unless one has inalterable convictions on the subject of English translations. This is sung, of course, in Italian. The transfer from dated masters has been effected with loving care by Victor's engineers; the ebullient spirits of this legendary performance triumph over the prevailing low key of the recorded sound. That is not to say that high-fidelity enthusiasts will be able to elicit any approximation of 1953 decibels; they will not. But eighteen years have not dimmed the luster of these familiar glories, and I for one was grateful that the LPs are as good as they are. No unreconstructed Mozartean will be persuaded other-

wise, certainly none who treasures whatever surface may be left on his old disks.

—J. L.

Effective Cast

VERDI: La Forza del Destino. *Chorus and Orchestra of La Scala, Milan, Armando la Rosa Parodi, conductor. Adriana Guerrini, Giuseppe Campora, Anselmo Colzani, Miriam Pirazzini, Giuseppe Modesti, Fernando Corena, and others.* (Urania URLP 226, \$17.85.)*

ONE of the best, if not the best, of Urania's foreign-taped opera recordings thus far is this excellent rendition of La Forza by the Scala forces. In addition to good balance between the vocal and instrumental contingents, the set is enhanced by unusually quiet surfaces and good definition of sound. The singers are youngish and well known in Europe and South America, though not in the United States. The female complement in the persons of Miss Guerrini, the Leonora, and Miss Pirazzini, the Preziosilla, display the best vocal equipment and acquit themselves with much distinction. Mr. Campora's Don Alvaro suffers from a want of relaxation, which produces strain and an occasionally annoying tremolo. In sum, however, the cast is as effective as any likely to be put together in any contemporary opera house. Chorus and orchestra, too, are highly satisfactory.

—R. E.

Immortal Rosenkavalier

STRAUSS, RICHARD: Der Rosenkavalier (abridged version). *Lotte Lehmann, Elisabeth Schumann, Maria Olszewska, Richard Mayr, and others.* Vienna Philharmonic Orchestra, Robert Heger, conductor. (Victor LCT 6005, \$11.44.)*

THIS is another in Victor's reissues, in microgroove, of some of its most important older recordings classified as The Treasury of Immortal Performances. The grandiose title is well taken in this case for there can be little question that no greater cast ever has sung the Strauss masterpiece. Lotte Lehmann and Elisabeth Schumann are classic in their roles of the Marschallin and Sophie, respectively. Maria Olszewska was one of the great Octavians, and Richard Mayr, though not the original Baron Ochs as sometimes reported, is the definitive one in the present generation. Strauss wanted him for the part, but he did not have

Records and Audio

time to study it and the assignment went to Paul Knüpfner.

The recording is interesting chiefly as a historical document. Made in Berlin in the 1930s, it is buzzy and thin and well below current mechanical standards. It is important, however, as the repository of the opera's tradition, and it should be studied intently by every singer who contemplates undertaking one of the major roles, whether as a model or as a point of departure. There are marked differences between this performance and those we are accustomed to today. Among other things, the humor is not so broad, vocally at least, especially on the part of Octavian and Ochs; good singing, even on the part of the Baron, takes precedence over every other consideration, and an air of gentleness, rather than excitement, pervades everything.

All of the important music, except the solo by the nameless tenor, is here—the opening love scene, the monologue, the presentation of the rose, the Baron's waltz, the closing trio and duet, etc. It goes without saying that the delivery of the principals is of the highest order since all were pretty well at the top of their vocal powers when the original pressing was made. One can only regret that record engineering had not yet reached its current degree of perfection so that the full glory of their art, unmarred, could have been preserved.

—R. E.

Walter's Das Lied

MAHLER: Das Lied von der Erde. *Vienna Philharmonic, Bruno Walter conducting. Kathleen Ferrer, contralto; Julius Patzak, tenor.* (London LL 625/626, \$11.90.)*

BOTH the London record company and the American record-buying public enjoyed the rare good fortune of having a performance of Das Lied von der Erde under the direction of Bruno Walter appear on disks and in a nation-wide radio broadcast almost simultaneously a few weeks ago. Music-lovers who heard Mr. Walter's performance with the New York Philharmonic on Sunday afternoon, Feb. 28, got a very serviceable preview of what the present recording is like.

There are major differences in the physical components, of course. Elena Nikolaidi was the female soloist in the broadcast; Set Svanholm was the tenor, and the orchestra was the Philharmonic. But, on Mahler, such considerations become secondary when the performance is presided over by Bruno Walter. There is only one Mahler, we are prone to think today, and Walter is his prophet. Things may be different when Mr. Walter no longer is about to cast his particular spell over this music, but, until that unhappy time, his reading must be accepted as gospel. As pupil and disciple of the master, Mr. Walter hardly is to be questioned in matters of interpretation on his home grounds.

Since Miss Ferrer and Miss Nikolaidi are two of the finest contraltos and most intelligent singers of the generation, any choice between them must be highly esoteric or simply prejudicial. It may be possible to demonstrate that Miss Nikolaidi is possessed of a somewhat warmer tone and that her feeling is more dramatic, more enraptured. The tenors, in their less grateful roles, are pretty evenly matched.

All things considered (and not forgetting the mechanical quality of the taping, which is good though inclined to be weak in the bass end), one is not likely to come upon a more valuable Mahler acquisition any time in the near future.

—R. E.

Russian Ballet Suites

SHOSTAKOVICH: Ballet Suite No. 1 (1950). *State Orchestra of the USSR, Alexander Gauk conducting.* PROKOFIEFF: Romeo and Juliet Suite No. 2. *Leningrad Philharmonic, Eugene Mravinsky conducting.* (Vanguard VRS 6004, \$5.95.) **

ALTHOUGH Prokofieff's Romeo and Juliet music is familiar to many American music-lovers, Shostakovich's Ballet Suite is a novelty. It is made up of eight brief sections entitled: Valse lyrique; Polka No. 1; Adagio; Polka pizzicato; Valse; Romance; Valse scherzo (Petite Bal-lerina); and Galop. The music has a humorous twist in the quotations from and references to such works as Tchaikovsky's Swan Lake, Delibes's Sylvia, and Rossini's William Tell Overture, but it is not pointedly satirical. The Adagio, containing an extended cello solo, is filled with the romantic melancholy in which almost all Russian composers love to indulge, especially in their ballet scores. This suite is pretty poor stuff. It is harmless enough, but we expect more from an artist of Shostakovich's stature. Whether he did not feel quite safe in writing with the acid wit of his youthful scores, or whether he was trying to blend humor with popular sentimentality, the result in this composition is commonplace music with a few redeeming touches of imagination and skillful scoring. The recording suffers somewhat from distortion and lack of clarity. The performance, under Mr. Gauk, is spirited and rhythmically alert.

Mr. Mravinsky interprets the Romeo and Juliet suite with dramatic insight and a feeling for dance, albeit he does not wring the anguish from the first and last sections that Serge Koussevitzky used to. Prokofieff has written that he has sought in this music "to achieve a simplicity which will, I hope, reach the hearts of all listeners". There can be no question of its emotional power and directness, though it is somewhat weak thematically and not sufficiently varied in rhythm to measure up to Prokofieff's best ballets, such as The Prodigal Son. This recording suffers from the same ills as the Shostakovich recording but to a greater degree.

—R. S.

Orchestral Music

DE NARDIS, CAMILLO: Scene Abbruzzi. *Scarlatti Orchestra di Napoli, Pietro Argento, conductor.* (Colosseum CLPS 1037, \$5.95.) **Two pleasant orchestral suites, gracefully colored by folk melodies of the Abbruzzi in the unsophisticated nineteenth-century salon-music manner by the venerable composer and theorist of the Naples Conservatoire. Relaxing.

—R. E.

GOLDMARK, KARL: Rustic Wedding Symphony. *Royal Philharmonic, Sir Thomas Beecham, conductor.* (Columbia ML 4626, \$5.95.) ***The work upon which many a hopeful young orchestra in the United States and its equally hopeful young audience together cut their symphonic teeth. Still remarkably fresh and felicitous.

—R. E.

HAYDN: Symphony No. 93, D major; Symphony No. 88, G major. *Vienna Symphony, Hermann Scherchen, conductor.* (Westminster WL 5178, \$5.95.) ***Symphony No. 93 is the second of the set of twelve brought to London at the behest of Salomon by Haydn, whom Dr. Burney feted during his stay there and who, he opined, might eventually find greater favor with the public than Corelli (!). No. 88 is the first of the second set of symphonies Haydn wrote for

the aristocratic Concerts de la Loge Olympique in Paris. Mr. Scherchen has a warm, sane feeling for the music of Haydn and displays it, not as a mummy, but as a living thing. —R. E.

Choral Music

ADONAI ECHAD. J. Jacchia, soprano; Vasco Campagno, tenor. *Chorus of the Israeli Temple of Milan, Vittore Veneziana conducting.* (Colosseum CLPS 1031, \$5.95.) ***This is an especially compelling version of the traditional sabbath service which is always so effective in its synagogue context. All of the musical forces here are dedicated, and the engineers have done better than one would expect in this type of recording. The sound is full and resonant without any booming, and the surfaces are remarkably soft by comparison with this company's recent releases. Quite aside from the denominational character of the setting, its monotheistic theme will not offend those of any persuasion. And the music for its own sake is really lovely.

—J. L.

PROKOFIEFF: Oratorio—On Guard for Peace, Op. 124 (1950). *Zara Dolokhanova, mezzo-soprano, and E. Talanov, boy alto, with the Combined Chorus and State Orchestra of the USSR, Samuel Samossoud conducting.* (Vanguard VRS 6003, \$5.95.) ***Of this work the composer writes, "I have striven to express

my ideas about peace and war." In the hearing, however, one is disappointed by a singular lack of expressivity (except perhaps in the lullaby sung by Miss Dolokhanova) and a paucity of ideas, musical or otherwise. The recording, made from the original Russian tapes, falls short of current standards. Orchestral and choral sounds are lacking in clarity and balance and are marred by a general quality of harshness.

—C. B.

Operatic Arias

RIMSKY-KORSAKOFF: Arias from Operas. *Schpieler and Maksakova, sopranos; Lemeshev and Koslovsky, tenors; Ivanov, baritone; and others. Orlov, Kondrashin, and Golovanov conducting the Orchestra of the Bolshoi Theatre.* (Colosseum CRLP 121, \$5.95.) *Included are arias from *Le Coq d'Or*, *Sadko*, *The Tsar's Bride*, *May Night*, *Snow Maiden*, and *Kashchey, the Immortal*. This disk will interest those who are acquainted with Rimsky-Korsakoff's rescoring of Boris Godounoff (currently available in two recordings) and who wish to hear what the composer was able to do on his own in the theatre. It should interest many others, too, for this exciting music is almost never heard in this country, except for the now tired Song of India from *Sadko*, and the performances are excellent.

—C. B.

Records and Audio



Serge LeBlanc
Janos Starker

Metropolitan Cellist

BEETHOVEN: Sonatas for cello and piano (complete). *Janos Starker, cello; Abba Bogin, pianist.* (Period SPL 562, \$11.90.) ***

THE prevalence of virtuosos has tended to obscure the commonplace that our better orchestras boast instrumentalists every bit as competent as their less anonymous counterparts on the personality side of the business. This splendid album is a case in point.

Janos Starker has been first cellist of the Metropolitan Opera Orchestra for the past several seasons. Before that he had occupied the same chair in Dallas. Next September he will assume the first desk in Chicago, whence Fritz Reiner insisted he accompany him. A native of Budapest, where he studied with Leo Weiner and Adolph Schiffer, Mr. Starker is, at 28, one of the most accomplished masters of his instrument in the profession. And yet the public at large does not know his name and in all likelihood will not know it, because Mr. Starker means to stay in orchestral work.

On the present evidence, Mr. Starker could well forsake the organizational sinecures if he wished. His performance of the five works comprising the corpus of the cello sonatas is nothing less than ravishing, and Abba Bogin's accompaniments leave little to be desired. In fact this album is a "sleeper" all around; the engineers have done as nobly by the participants as they have by the composer. And there is no gainsaying the wonders of these works whether they are considered individually or as one body spanning, as they do, Beethoven's entire creative career. They include some of his most inspired ensemble writing, and it is a pleasure to note how much attention they have been tendered lately by the several companies. Mr. Starker and Mr. Bogin deal handily with their competition.

—J. L.

Israeli Music
Issued on Disks

Tape recordings, embracing 200 current disk releases of Hebrew, Israeli, and general Jewish interest, have been imported from Israel by Dauntless International, Sid Frey, president, as an aid in bolstering the economy of the Jewish nation. The repertory includes works by Israeli composers Marc Lavry (now touring the United States), Shabatai Petrushka, and Moshe Wilensky. The list also comprises vocal disks by Shoshana Damari, Yemenite folk singer; Naomi Zuri, mezzo-soprano; and Yaffa Yarkoni, contralto, as well as Cantorial, holiday, and children's records by well-known artists. Catalogues are available from Dauntless International, 225 Lafayette St., New York 12.

Noted Recordings Revived On LP Disks

IN a series known as Collectors Issue, RCA Victor is rereleasing on long playing records a number of items from its extensive archives, a portion of which, at least, the company now unblushingly refers to as The Treasury of Immortal Performances. It would seem that immortality comes quickly in Camden, since some of the performances (Marian Anderson's singing of Bach arias) date from only 1946. Be that as it may, most of the lot actually deserve revival for reasons of musical superiority and/or historical interest.

Although the double manufacturing process involved in transferring performances recorded for playback at 78-rpm speed to 33 $\frac{1}{3}$ -rpm disks inevitably incurs losses of fidelity, the best of these reissues are nearly equal to the originals. (The standard procedure is to eliminate surface noises by effecting a sharp cut-off of high frequencies at around 5,000 cycles.) RCA Victor itself states on each envelope that the record contained therein is "technically not representative of its present day high quality standards."

One of the latest groups of releases includes two disks devoted to the late Artur Schnabel's interpretations of six of Beethoven's piano sonatas. Vol. I (LCT 1109) contains No. 24, in F sharp, Op. 78; No. 27, in E minor, Op. 90; and No. 32, in C minor, Op. 111. Vol. II (LCT 1110) offers No. 9, in E, Op. 14, No. 1; No. 13, in E flat, Op. 27, No. 1; and No. 30, in E, Op. 109.

Sergei Rachmaninoff, who died just ten years ago this March, is represented both as composer and pianist on LCT 1118, which is given over to his Rhapsody on a Theme of Paganini and Concerto No. 1. The Philadelphia Orchestra participates in both works, with Leopold Stokowski conducting the Rhapsody and Eugene Ormandy conducting the Concerto.

LCT 1105 holds music by Wagner as sung by Kirsten Flagstad and Lauritz Melchior. The Bridal Chamber Scene from Act III of Lohen-

grin and the Kundry-Parsifal duet from Act II of Parsifal are included. Gordon Dilworth conducts the orchestra.

Great Songs of Faith and Bach Arias, two albums of sacred selections recorded by Marian Anderson, have been combined on LCT 1111. Four familiar solos from Mendelssohn's Elijah and St. Paul and Handel's Messiah are now available with six excerpts from Bach cantatas and Passions.

Gregor Piatigorsky and the London Philharmonic collaborated, under the direction of Sir John Barbirolli, in a performance of Schumann's Cello Concerto, which is reproduced on one side of LCT 1119. On the reverse side, Artur Rubinstein is heard with Mr. Piatigorsky in Brahms's Sonata No. 1 in E minor, Op. 38, for piano and cello.

Two of Bach's suites for unaccompanied cello, Nos. 2 and 3, are played by Pablo Casals on LCT 1104. The same composer's Concerto for Two Violins in D minor is performed by Yehudi Menuhin and Georges Enesco with an orchestra conducted by Pierre Monteux on one side of LCT 1120. Bach's Sonata in E, for harpsichord concertante and violin solo, appears on the reverse side in Wanda Landowska's and Mr. Menuhin's interpretation.

Still another violinist, Jascha Heifetz, is heard in two concerted works on LCT 1113. The London Philharmonic under Sir Thomas Beecham plays the orchestral part of Sibelius' Violin Concerto in D minor, while the Musical Art Quartet and Jesus Maria Sanroma take part in Chausson's unusual Concerto in D, Op. 21.

A gigantic curiosity, Glière's Symphony No. 3, in B minor (Ilia Mourometz), fills both sides of LCT 1106 in a heavily cut and condensed version played by the Philadelphia Orchestra under the direction of Leopold Stokowski.

The list price of each of the 33 $\frac{1}{3}$ -rpm disks mentioned above is \$5.72. —A. H.

Recordings Assume an Important Role In the Development of Musical Literacy

READIN' and 'ritin' and 'rith-metic'—and records. Even by narrow definition, recordings are today a considerable factor in American musical education. By broad definition, which is more realistic, they are an integral part of modern professional training and easily the most powerful single force for mass musical literacy.

Actually, educational records as such comprise a rather insignificant percentage of the catalogue listings. One firm, RCA Victor, offers about a hundred in all, most of them dated as to technical quality. Even at that, shortly after they were dropped a while ago, for reasons of sheer old age, continued demand brought their speedy reinstatement.

This is some measure of the immense service done American music by Frances Elliott Clark, the nonagenarian pioneer who left her teaching job in Milwaukee back in 1911 to set up Victor's educational series. That 95 per cent of our schools now boast phonographic facilities is a credit to her dedicated hard work.

But the specialized recordings designed by Miss Clark were meant to be used mostly as instructional aids in the most elementary musical appreciation. They have been far out-classed, as planned, by the nucleus of the standard repertory to which they were supposed to lead embryo listeners.

The same goes for Columbia Record's exemplary series of fifteen albums entitled New Music Horizons, intended for graded listening by children aged four to sixteen. Hecky Krasnow, Columbia's educational director, keeps a sharp watch on trends in this small but steady sales area.

It is possible and plausible to infer that education through recordings is largely—assuming the perpetuation of basic indoctrination with the help of these special disks—a matter of adapting the general catalogue to the curricula. Except on the very lowest levels, in other words, educational records are not properly considered in terms of any stylized format. Selective excerpting from familiar works is the rule.

To extend this concept, one has only to ponder the millions of recordings that repose in the studio files of radio stations across the country. Where does "education" become "entertainment" or vice versa when there is always an X-number of untutored auditors in the unseen audience?

School Record Libraries Grow

Institutional libraries, it should be noted, constitute a sizable bloc of the record industry's market. Public and private schools, and notably colleges and universities, have been increasingly generous in their budget allotments for recordings.

To the educator there are several functions assigned to a recording: it can illustrate, for the applied student, how a piece should sound. It can enrich, for the non-applied student, the context of the learning situation. Or it can simply provide pleasure, for want of a better word, to those who just want to hear a piece for their personal edification.

In each of these classifications the role of the recording is always to bring the auditor closer to the real thing: The applied student learns style; the music student learns history; the general listener learns taste.

The prototype for this sort of thing may be found in the several facilities of the New York Public Library, which offers recorded concerts regularly. At the unique music branch on

Manhattan's 58th Street, special ear-phone equipment is available to qualified students. Miss Lilly Goldberg, one of the expert music librarians on the staff, confirms that the battery of phonographs is in constant use by instrumental pupils who have been sent in by their teachers.

L. V. Hollweck, Victor's Educational Director puts it this way: "Today music educators everywhere acknowledge the tremendous value of the phonograph record in their overall music program. Without it, their efforts and work would be as incidental as it was in 1900. In those days, music consisted primarily of a 'singing class', perhaps once a week. The school band or orchestra was practically unknown except in a few major cities. Today the school music program has a place of prime importance even in the one-room rural schools thanks to records."

There is, of course, a no man's land between juvenile and classical music which is of considerable interest to serious educators—Prokofiev's Peter and the Wolf, for instance, would fall into this category. But here again the standard repertory is adapted to the age level of the youthful audience.

As *Variety* magazine put it in one of their typically irreverent but accurate headlines: "Kiddisks a Big Business". Presumably no translation is necessary, and certainly there is no argument.

—J. L.

Boston Records Issues First Disks

A new firm, Boston Records, has issued four LPs of more than usual interest and quite satisfactory technical quality. Two of them feature Jorge Bolet: B-300 is entitled *Airs of Spain* and B-301 simply *Recital Favorites*. In the former Mr. Bolet offers a delightfully unhackneyed collection of pieces by Lecuona, Granados, Falla and Albéniz; the latter assembles Saint-Saëns' *Etude in the Style of a Waltz*, Liszt's *Funérailles*, the *Hunting Song* and *Rondo Capriccioso* by Mendelssohn, Mozowski's *In Autumn*, and Beethoven's *Andante in F major*. Boris Goldovsky, the familiar voice of the Metropolitan Opera broadcast intermission, has produced a "companion" to *Carmen* (B-100) which is in effect an introduction to the opera; even those who know it well might profit from his fresh approach. Mr. Goldovsky officiates at the piano, narrating in his usual manner, and occasionally giving the floor to contralto Eunice Alberts, tenor David Lloyd, soprano Margo Stagliano, and baritone Paul Tibbetts. More of the "companion" series is promised. An especially rewarding record (B-200) features James Stagliano, horn player, and Paul Ulanowsky, pianist, in a group of French Horn Masterpieces, including Beethoven's *Sonata, Op. 17*, Mozart's *Concert Rondo, K. 370*, Schumann's *Adagio and Allegro*; and Schubert's *Auf dem Strom*. The last-named work enlists the participation of Margo Stagliano.

—J. L.

American Music on Disk Studied in NMC Survey

According to a report delivered at the December meeting of the National Music Council held in New York more recordings of American music were available ten years ago than there are today. Stressing the incon-

clusiveness of the survey, Ray Green, chairman of the Committee on Recordings and author of the report, stated that "a cursory count of recordings of American works, as listed in representative sources of the ten years ago, brought to light a total of about 180 serious works. A check of today's representative sources revealed a total of somewhere between 150 and 170 serious works which are actually available, or at least appear to be so."

An examination of titles, past and present, showed that the standard and quality of the music was generally the same for both periods although technical means and distribution facilities are now considerably greater. In view of this situation, Mr. Green said that "one of the major factors contributing to the showing of the present in relation to the past is a reluctant buying public for recordings of serious music."

Two Operas Set For Release by Columbia

Cavalleria Rusticana will be Columbia's eighth Metropolitan Opera production on records. Heading the cast of the one-act opera, which was recorded last month for fall release, are Margaret Harshaw, Richard Tucker, and Frank Guarrera. Fausto Cleva conducts the Metropolitan Opera Chorus and Orchestra. Later in the current season Columbia will record Stravinsky's *The Rake's Progress*.

Foreign Recording Groups

(Continued from page 17)

Rome has made the best impression.

Berlin is not the musical capital that it used to be. At one time, before the Hitler war, the Berlin Philharmonic ranked with the best in Europe, and its brass section was one of the finest anywhere. Due to transportation difficulties very little recording is now being done there. Dresden, too, where once the activities of Karl Böhm were often brought before the public eye because of the uniform excellence of his work, is now not much heard from.

Small-budget recording companies have two courses open to them today. The most economical procedure is to send a purchasing agent to Europe, particularly to Germany, where he will visit the main radio stations and try to buy up tape recordings of broadcasts that have been made and filed away for reference purposes. He may also contact independent recording engineers who have tapes of concert performances or even, in some cases, may have copied broadcast transmissions right from the air. The quality of this material is at best variable. Routine performances in Germany, as elsewhere, are often in the hands of unimaginative conductors whose style is metronomic. Soloists, whenever less than admirable, can often trace their relationship to the officials sponsoring the performance. Fortunately, not too many recordings of this nature have been placed on sale in this country.

The other method of operation, which is still a great deal easier and cheaper than pre-LP work, involves transporting a large and efficient portable tape-recording machine to a European city where there is a plentiful supply of experienced musicians, the wage scale is low, and trade union requirements are flexible. It pays to

Records and Audio

with the composer conducting the studio production with members of the Metropolitan cast.

Ballet Theatre Orchestra Records for Capitol

Under a new contract between Capitol Records and the Ballet Theatre Foundation, the first long-playing recordings by the Ballet Theatre Orchestra, were placed on sale during the week of Jan. 19. Initial releases include four scores in Ballet Theatre's repertory: Chopin's *Les Sylphides*, Bernstein's *Fancy Free*, Tchaikovsky's *Princess Aurora*, and Copland's *Rodeo*. The orchestra is conducted by Joseph Levine.

Remington Announces Price Increase

Effective March 1, the price of Remington records was advanced to \$.99 per disk, tax included. According to Don Gabor, president of Remington Records, the increase was made in order to give Laszlo Halasz, newly appointed director, greater freedom in utilizing artists contractually available in this country and abroad by permitting the organization to pay competitive royalties.

check the attitude of customs officials, for it would be most unfortunate if they should decide to keep the equipment when it came time to leave. There will be other companies working in this same musical paradise, and there are not enough permanent orchestras to go around. Anyhow, each is signed to an exclusive contract with some other company. This situation is easily cleared up by having an agent round up a competent, experienced group of instrumentalists culled in part from the forbidden orchestras, in part from the available pool of free-lance men. After a suitable title for the ensemble's record-label listing has been chosen, business can begin.

We originally set out to throw a little light on the anonymous musician who is the main component of today's LP library. In spite of these efforts, he remains as shadowy a figure as before. We can think of him as a harassed individual nervously hurrying from one appointment to the next, a name to be checked off on a personnel manager's roster, a name that in most cases we will never know. Recorders of jazz classics used to list the personnel on the label of each disk. It is doubtful whether LP companies would be interested in such a service; we still have difficulty persuading them to provide the texts of vocal selections. Thus the chances of finding out who played the beautiful horn solo in a recording of Brahms' First Symphony are very poor. Even the most permanent units have had to call in last-minute substitutes for key positions when sickness threatened to upset an important recording date, so that annual rosters diligently procured from the backs of concert programs are no sure guide. I am afraid the unsung heroes of music's anonymous infantry will continue to be unsung.



American Dimitri

For some elders the current revival of Moussorgsky's Boris at the Metropolitan will bring back memories of the first performance of the work at that theatre just forty years ago this month. It was a brilliant and exciting occasion, with Arturo Toscanini conducting, Didur in the title role, and a cast that included Homer, Case, Rothier, Bada, De Seguro and a young American who was making his Metropolitan debut in the role of the False Dimitri. Your critic had this to say about that young man:

"In addition to singing with much beauty and youthful freshness of voice and unquestionable taste and intelligence (he) displayed in his stage bearing and action the grace and ease of one thoroughly imbued with stage routine. It was a most auspicious and promising debut."

Promising indeed! The singer was Paul Althouse. His memories of that Wednesday night forty years ago must be among the most vivid and moving of his long career, and felicitations certainly are in order upon so notable an anniversary. Congratulations, Paul Althouse!

Continental Customs

The young pianist Jacques Abram, who has spent most of the last two years before Continental and British audiences, has come home with some interesting observations on concert practices abroad which might be good tips to other artists contemplating their first European appearances.

"For one thing," Mr. Abram cautions, "the American artist has to get used to the fact that the doors on European concert-hall stages, through which the artist passes enroute from the wings to his position in front of everybody, are placed stage left instead of stage right as we have them in the good old U.S.A. More than once, in my European recitals, I have, from force of habit, approached the piano from stage left and been confronted with a serious dilemma—whether to walk behind or in front of the piano to take my place at the keyboard. Usually the piano is set so perilously near the edge of the stage as to make the approach from the front impossible, so you just slink behind.

You can, of course, stop for a minute if you feel like it and blow your nose to look nonchalant while mapping the campaign. But it is completely nerve-wracking to get mixed up *after* playing and fight with a fake door at stage right while trying desperately to get off stage and back before the applause dies away!"

The American artist making his bow with a European symphony orchestra and conditioned at home to following the conductor with his left eye likewise has considerable readjusting to do, according to Mr. Abram. "America may very well be the land of the prima donna conductor," the pianist reports, "but Europe is where he really gets the spotlight! Old-world etiquette places him squarely out in front, to the soloist's right, dominating the stage picture. Thus the desired split-second co-operation between soloist and conductor can readily be put out of kilter with what seems like an interminable 'search lag'. By this I mean the look leftward from force of habit, followed by a frantic search beneath the piano bench before you finally discover the maestro on his perch to the right like a huge bird ready to take off into the laps of the public!"

Another European concert-hall practice, which is fine for the spectator in the last row but a nightmare for the piano soloist, Mr. Abram reports, is that of building the orchestra floor quite level but the stage with an appreciable downward slant to the front, so that the rear of the stage is actually up a steep hill from the footlights. "Once or twice I have actually finished a recital quite seasick when they forgot to put a 2x4 under the right leg of the piano and under the bench to restore a semblance of calm seas."

Billbirds

A bit of impromptu intramural wit can lighten the day in any office, including the office of a concert manager, and the Washington

impresario Patrick Hayes relates the following with an appreciative chuckle:

"Last Tuesday evening was the night Patrice Munsel was to have sung in Constitution Hall. You will recall that Miss Munsel is about to have her first baby and all opera and recital dates are postponed indefinitely. Efficiency marches on, and in the mail last Monday I received a routine memorandum from the office of her manager, Sol Hurok, asking if we would please send, as usual, a complete set of newspaper reviews of her concert of Feb. 17 (return envelope inclosed).

"I put the memo in my typewriter and wrote on the bottom of the page: 'This engagement long since cancelled because artist has a date with a bird with a long bill soon' and mailed it back.

"Mae Frohman of the Hurok office saw it and, right under my remark, she wrote the following correction (and sent it back to me):

"The artist has a date with a bird. The husband has a date with the bill.—MF."

One of my imps, who is a half-witted punster, made the further observation that Miss Munsel may be off the billbirds for some time to come, and at that point I decided to drop the whole thing.

The Ladies, Bless 'Em

Dear Mephisto:

Your paragraph about the lady flutist noted . . . Out here in the West, only the percussion and brass sections are still a man's world.

The Portland Symphony, for instance, has a lady first clarinet and two lady bassoon players. The harps, which I believe have been taken over by men in many orchestras, are still in the hands of ladies here. One of them plays the string bass when only one harp is needed. Our symphony boasts also a lady viola principal; six or seven violins; three cellists and a celeste player. Oh yes, and one more string bass player.

The Portland Junior symphony girls have it even better as to numbers: one clarinet, all three oboes, one bassoon, two French horns, all three flutes, English horn and piccolo and one percussion. When these girls grow up and start East, who knows what may happen to the big Eastern orchestras?

One of Your Fans

Never rains but —

Tenor David Poleri, returning from European appearances, was to meet his accompanist, Leo Taubman, in Parkersburg, W. Va., on Jan. 6, to fill a Community Concert engagement in that city. Mr. Taubman was already on his way to Parkersburg when the New York headquarters received word from Mr. Poleri that he was ill and would not be able to leave Italy in time for the engagement.

Rose Bampton then was asked to substitute. The soprano left by plane and got as far as Pittsburgh. There the weather closed in and the rest of her flight was cancelled. Mr. Taubman thereupon gave an impromptu piano recital for those music-lovers who braved the weather and the uncertainty of events to come to the hall. Said Mr. Taubman: "I've had to fill in when artists got sick, and I've seen concerts cancelled because of the weather, but I've never had two artists cancel out on me before on the same program!"

Many Parkersburgers, including Richard Suter, think Miss Bampton deserves an Oscar for good sportsmanship in even attempting to save the day, considering everything.

Fiddle Faddle

Your contemporary, *International Musician*, recently had this whimsical bit about a flying double bass:

"If you can't get a plane reservation these days, chances are a bass fiddle got there before you. Recently a young Texas oil man hired three members of Local 147, Dallas, to play in Midland. He reserved flight tickets for the musicians and himself but realized that the bass fiddle belonging to one of the men had no place to sit—so he bought a ticket for it.

"It was all very logical until word was sent ahead by the airline that it was the first time in its history a seat had been reserved for a musical instrument. The party was met by a curious press at each stopover. Most put out was the fiddle which was reduced to returning a 'Don't look at me that way, I paid for this seat' glance, while it covered its fingerboard self-consciously."

Trend?

The Royal Conservatory of Music of Toronto reports that a conscientious music student has respectfully requested that his conservatory tuition fee be refunded. He needs the money to buy a television set on the installment plan.



Mephisto

New York Philharmonic-Symphony Passes Milestone In Its Broadcasting History

By EDITH BEHRENS

ON Sunday afternoon, Jan. 11, George Szell lifted his baton to conduct the New York Philharmonic-Symphony in Haydn's Symphony No. 88, in G major, thus beginning the orchestra's 700th broadcast on the Columbia Broadcasting System network. Nowadays we take for granted the miracle of radio, which has long since transformed every man's living room anywhere in the country into an orchestra seat at Carnegie Hall. For 23 seasons the New York Philharmonic-Symphony's concerts have been broadcast over CBS, and for 700 Sundays staying home and listening to the symphony has been a pleasant custom throughout the nation.

On another Sunday afternoon—Oct. 5, 1930—a newly-arrived German conductor, Erich Kleiber, opened the Philharmonic season with a performance of the Overture to Weber's *Der Freischütz*. It was like any other concert except for one thing: for the first time this concert in Carnegie Hall was being heard by listeners from Maine to Malibu. It was the first orchestral series to be broadcast over the youthful CBS network. It was carried by sixteen stations throughout the country. Olin Downes discussed the program for radio listeners during the intermission, and Frank Knight was the announcer.

The idea of broadcasting programs by America's oldest orchestra came from William S. Paley, who had acquired control of the CBS network shortly before. In the face of competition from other networks Mr. Paley felt the need to give his young and struggling company the prestige of great music. He proposed it to his board. His co-directors told him there was no audience for good music. Mr. Paley answered that he would make an audience and forthwith went to the Philharmonic board of directors and made the arrangements. The first contracts stipulated that no commercial sponsorship of the programs would be allowed and that broadcasts of the concerts must be carried as a sustaining public service.

Find Commercial Sponsor

The sustaining fee paid in 1930 was \$15,000 for the season. It was only some years later, when the Philharmonic felt pressed for money, that its directors broached the idea to CBS of selling its programs to a commercial sponsor. For the seasons 1943 through 1947, the Philharmonic broadcasts were sponsored by the United States Rubber Company and for the season 1948-1949 by the Standard Oil Company of New Jersey. This year the Sunday afternoon broadcasts are being sponsored by Willys-Overland Motors, Inc.

At present, 194 stations in this country carry the program, as well as many stations in Canada. It is also heard by shortwave in Hawaii and Alaska and relayed by the Voice of America to the Far East. More people hear a Philharmonic broadcast than the total number of those who have attended the orchestra's concerts during the 111 years of its existence.

This is the external picture. What is actually going on in the millions of homes of these radio listeners? For one thing, they have bought, in greater quantity than ever before, recordings of symphonic music as well as solo performances by the artists they have heard on the broadcasts. The parallel is more than accidental. These radio

listeners have also confounded the theory that symphonic music appeals only to a "class" audience. Fan mail, station reports, telephone calls, and every type of survey reveal that first-class musical programs appeal to the people in remote communities as much as they do in the large musical centers. Last year, for instance, a letter from George Candles, a private first class in the Army stationed at Fort Richardson, Alaska, described how he and his bunkmates, as well as their company commander, had listened to the Philharmonic's broadcast of Wozzeck. Schools, colleges, and local musical clubs schedule regular groups for Sunday afternoon listening, and some have an advance study session on the program to be heard. Listeners have strong opinions about what they hear. After the recent broadcast of Schönberg's Violin Concerto, the mail rained in, pro and con.

Arturo Toscanini was first heard on the air conducting the Philharmonic, and such conductors as Sir Thomas Beecham, Bruno Walter, Leopold Stokowski, Artur Rodzinski, Walter Damrosch, and Dimitri Mitropoulos have been introduced to the radio audience on these broadcasts.

Intermission commentators have played a highly important part in the success of the Philharmonic broadcasts. Mr. Downes remained in that post until 1933. Leonard Liebbling followed. He was succeeded by Lawrence Gilman, who continued until 1936, when Deems Taylor took over. James Fasset, the present intermission commentator, started his "green-room at Carnegie Hall" series at the

beginning of the 1949 season. Mr. Fasset, who through the medium of tape recording roams the world during the intermission interviews, has during the last year paid a visit to Rudolf Serkin's Vermont farm; to Banner Elk, N. C., population 350, which supports a concert by the North Carolina Symphony; to the Henry Street Settlement's 25th birthday party; to Edvard Grieg's home in Norway, where Grieg's own piano was heard; and to Waukesha, Wis., home of a successful community orchestra. He has interviewed Grandma Moses, Dame Myra Hess, Jack Benny, Boris Karloff, Louis Bromfield, Lily Pons, and Marian Anderson among others.

Mr. Fasset has seen many changes in the technical equipment through the years. Originally, one CBS microphone absorbed all the music. Backstage, his equipment set up informally on a table, a technician monitored the great orchestra's crescendos, listening through a pair of headphones. A loudspeaker was set up in one of the dressing rooms to check the balance of the music. Nowadays, there are three microphones on the stage for the orchestra, one for the soloist, and two hanging mikes for over-all sound. Mr. Fasset and the engineer sit in a soundproof control room, facing the orchestra through a double-glass window. A new duo-cone loudspeaker has just been installed in the control booth, giving the widest frequency high-fidelity range possible.

One of the ways in which the public has been brought closer to the orchestra is through the Philharmonic's radio membership, inaugurated in 1936. Radio members pay \$5 and receive advance program notes and special booklets on the lives of the great composers. This membership has grown from about 6,000 in the first year to more than 18,000 during the current season. Youngest of the radio members are probably the Fifth Grad-

Radio and TV

ers of the Rogers Public School of Fort Smith, Ark., who sent sixty letters and sixty contributions to the radio membership fund. The children had earned the money themselves. By their radio membership, they feel that they help to support music making that has ceased to be New York's alone—music making that has become the property of the people everywhere.

ASCAP Sponsors American Radio Series

This spring will bring more American music to millions of radio listeners than they have ever heard before, including several historically significant scores new to the mass audience.

So happy a situation is no accident. Thanks are in order for the benevolent self-interest of the American Society of Composers, Authors and Publishers. This group is climaxing many years of intransigent and frequently embattled dedication to the divers causes of its members by underwriting a weekly series of coast-to-coast programs devoted entirely to the music of native or naturalized Americans.

ASCAP is paying all the talent bills, which run into thousands of dollars. NBC is donating the time as a public service.

Opened on March 2, the series will extend at least for three months, and there is every assurance that it will be resumed, dependent upon public reaction, either immediately upon expiration of the current arrangements or at the opening of the fall season.

All of the broadcasts are originating from Rochester, N. Y. The performing artists are the symphony orchestra and the wind ensemble of the Eastman School of Music, conducted by Howard Hanson and Frederick Fennell, respectively. Each program begins at 11:30 p. m. on Mondays. Most NBC stations across the country have elected to rebroadcast it at another hour.

The music has been chosen by a three-man panel comprising Mr. Hanson; Howard Taubman, music editor of the *New York Times*; and Samuel Chotzinoff, NBC's general music director.

Otto A. Harbach, president of the licensing organization and staunch defender of its underlying principle that "composers must eat", has this to say of its latest philanthropy: "In recent years ASCAP has made considerable progress in contributing to the economic security of serious composers, with co-operation from concert bureaus and other agencies. These broadcasts, I believe, will further this goal of the Society's by giving a hearing to many new compositions as well as familiar works in the field of America's serious music. We are extremely happy to cooperate with NBC and the Eastman School in making these programs possible."

Telecast Concerts Filmed For Educational Purposes

The first in a series of ten telecast concerts by the Minneapolis Symphony under Antal Dorati was presented over WCCO-TV in Minneapolis on Jan. 4. With funds made possible by the Ford Foundation, the programs are being kinescoped for the Television and Radio Program Center at the University of Minnesota. The films will be available to television stations for a variety of purposes, although the grant specifies that the aim be educational. They will also be used by directors of the orchestra in annual fund-raising campaigns, for showing to special groups, and possibly for entry in national contests for educational television programs.

Puccini Trilogy Completed on NBC-TV



Winifred Heidt as the Princess and Elaine Malbin in the title role of the NBC-TV production of *Sister Angelica*

The NBC-TV Opera Theatre offered Puccini's one-act opera *Sister Angelica*, in English on March 7, thus completing its production over the seasons of the tryptich that also includes *The Cloak* and *Gianni Schicchi*. The all-female cast was headed by Elaine Malbin, in the title role, and Winifred Heidt, as the Princess. Others were Joan Moynagh, Virginia Viney, Sandra Warfield, Ruth Kobart, Alice Fraser, Carole O'Hara, Florence Forsberg, Rosalia Maresca, Dorothy Candee, Jean Ray, and Catalina Zanduetta.

Miss Heidt was outstanding; her imperious manner was just right dramatically, and her vocal performance was extraordinarily cool and clean. Miss Malbin sang shrilly but resonantly, with unusually powerful top tones. The general level of the singing was more than adequate.

Visually considered, the whole was a pleasure from start to finish. NBC had spared no expense; William Molyneux, scene designer, actually imported cypress trees from upstate New York and crossed state lines to secure the Madonna he wanted. The settings were said to cost over \$6,000, and they looked it. Kirk Browning, director, disregarded the composer's instructions for the miracle scene but managed to make it all the more effective with the technical tricks possible in television. Peter Herman Adler elicited lush sounds from his unseen orchestra, although the score is not one of Puccini's most successful. Withal, *Sister Angelica* was well worth mounting all the same, and the crystal-clear diction of the principal singers helped to make it a communicative experience.

—J. L.

Orchestras in New York

Members Concert Given by Philharmonic

The New York Philharmonic-Symphony played its first members concert of the season on Feb. 2 in the Hotel Plaza ballroom. Vladimir Golschmann conducted the program, which included Mendelssohn's Italian Symphony and shorter works by Dvorak, Ravel, Fauré, and Lully.

—N. P.

Philadelphia Orchestra In All-Brahms Program

Philadelphia Orchestra, Eugene Ormandy, conductor. Zino Francescatti, violinist. Carnegie Hall, Feb. 3:

Academic Festival Overture; Violin Concerto; Symphony No. 1. Brahms

Mr. Francescatti's performance of the Brahms Concerto on this occasion was on a par with his memorable performance of the Beethoven Concerto earlier in the season with the New York Philharmonic-Symphony. With the inspired assistance of Mr. Ormandy and the members of the Philadelphia Orchestra, Mr. Francescatti gave a luminous and searching reading of the Brahms score. His tone, even in the most rugged passages of the first movement, was always as radiant as starshine, and every difficulty was surmounted with effortless ease. The finale had the wild abandon of the Tzigane yet was as polished as the Kohinoor. Nowhere was the art that conceals art more apparent, however, than in the tender simplicity and the profound insight with which he soared through the Adagio.

Mr. Ormandy kept his audience in the dark as to which symphony was

to be played until he began it. The Fourth had been announced in the papers and was listed in the house program, but the program notes supplied were for the First Symphony. It turned out to be the latter and, as the Philadelphians gave it, it was an astonishing display of orchestral virtuosity. Mr. Ormandy squeezed the last ounce of orchestral juice out of every bar and brought the symphony to a triumphant close in a tonal cloud-burst that evoked a thunderous ovation in return.

—R. K.

Myra Hess Introduces Ferguson Piano Concerto

New York Philharmonic-Symphony, Efrem Kurtz conducting. Myra Hess, pianist. Carnegie Hall, Feb. 5:

Concerto Grosso No. 11, D minor, Op. 3 Vivaldi
Concerto for Piano and Strings, D major Ferguson
(First time in United States)
Fantastic Symphony Berlioz

Howard Ferguson's Concerto for Piano and String Orchestra is an amiable work in neo-classic style which is deficient both in vitality and originality. It was commissioned for the 1951 Festival of Britain by the Council for the Encouragement of Music and the Arts (Northern Ireland). Of the three movements, the middle one, made up of a theme and six variations, is the most interesting. But even here everything is tame and familiar. Mr. Ferguson writes with a Mendelssohnian neatness and propriety, but he has no new wine to pour into his old bottles. There is not a harmony in this work that was not hoary with age a generation ago, and its turns of phrase and patterns of development

avoid cliché by a hairsbreadth. Dame Myra played the concerto with true devotion and a temperamental ebullience that injected life into it. The orchestral accompaniment was discreet.

Mr. Kurtz conducted the familiar Vivaldi Concerto Grosso with con-



Myra Hess

siderable vigor and sense of sonorous contrast, but his interpretation of Berlioz's Fantastic Symphony was timid and rhythmically too indecisive to bring out the emotional highlights.

—R. S.

Toscanini Conducts Schubert and Wagner

Arturo Toscanini chose the Schubert C major Symphony and the Prelude to Die Meistersinger for the broadcast concert by the NBC Symphony on Feb. 7. The major work was given a driving performance with more attention to its details, perhaps, than it can safely withstand. This listener must, however, confess to an inability to discern in this piece the "heavenly lengths" of which Schumann wrote so enthusiastically. It seemed to me longer than ever despite Mr. Toscanini's maximally fast tempos. The Wagner was another story, and a much happier one all around. There were no loose seams to be revealed by the conductor's meticulous care and the orchestra's perfect dis-

cipline. The peroration was a stunning cascade of tonal color.

—J. L.

Myra Hess Plays Emperor Concerto

New York Philharmonic-Symphony, Efrem Kurtz conducting. Myra Hess, pianist. Carnegie Hall, Feb. 8, 2:30:

Concerto Grosso in D minor Vivaldi
Bacchus and Ariadne Suite No. 2 Roussel
Piano Concerto No. 5 Beethoven
Semiramide Overture Rossini

Myra Hess's precise, studious, and calculated performance of the Beethoven Emperor Concerto was the focal point of this program of the Philharmonic-Symphony. The performance was flawless in just about every way, and if there were no interpretative surprises, there were no disappointments either. Mr. Kurtz opened his program with an elegant, sonorous reading of the Vivaldi Concerto Grosso, which was followed by a workmanlike, if cool, performance of the Roussel suite.

—W. F.

Little Orchestra Offers Sacred Choral Works

Milhaud's Sabbath Morning Service and Beethoven's Christus am Olberge were the works Thomas Scherman presented when the Little Orchestra Society gave its seventh concert of the season, on Feb. 9 in Town Hall. Lawrence Davidson, bass, was the busiest of the soloists, and he acquitted himself creditably both as the cantor for the Milhaud service and in the short part of Peter in the Beethoven oratorio. In the latter work he was joined by Dolores Mari, soprano, and Paul Knowles, tenor, both promising if not polished singers. The Hufstader Singers, of which Robert Hufstader is director, made up the excellent chorus for both works.

The Milhaud service, written in 1947-8, exists in two versions. The

(Continued on page 27)

Recitals in New York

Music For 1953 Kaufmann Auditorium, Feb. 2

Music For 1953, a "society of young artists for the performance of unusual music", introduced itself to New York musical life with a concert presentation of Lully's rarely heard opera, Armide (1686). It would be a pleasure to report that the capabilities and experience of this group of youngsters where a match for its enthusiasm; however, such was not the case. The work, which is awfully long, surely requires editing and cutting for presentation in concert form, and the work of the various performers, while touchingly sincere, was scarcely of a quality to sustain a project of these pretensions. It would be good to see these young people continue their work, but (if one may suggest) by directing their admirable enthusiasm toward more modest, feasible undertakings.

—W. F.

Virginia Reinecke, Pianist Town Hall, Feb. 3

Virginia Reinecke played a recital that included Brahms's Sonata in F minor, Op. 5; Schumann's Davidsbündeltänze; Poulenc's Suite; Bartók's Six Rumanian Dances; and a group of pieces by Chopin. Miss Reinecke's projection of the romantic material was sensitive and musical, and her playing had an impressive massiveness. Tonal contrast was lacking in the Schumann pieces, however, and she manifested a general tendency to give away all of her ideas about the music too early in each work.

—W. F.

Netherlands Music Carnegie Recital Hall, Feb. 3

The Committee for Netherlands Music, with the encouragement of the Netherlands Embassy in Washington, presented a concert of contemporary music by six Dutch composers—Luctor Ponce, Ton de Leeuw, Hendrik Andriessen, Henriette Bosmans, Hans Henkemans, and the late Willem Pijper. The list of performers included Desi Halban, soprano; Ruth Freeman, flutist; Ralph Hollander, violinist; Harvey Shapiro, cellist; David Garvey, pianist; and Ethel Bartlett and Rae Robertson, duo-pianists.

—N. P.

Alexander Brailowsky, Pianist Carnegie Hall, Feb. 4

Mr. Brailowsky was in good form at this recital and he gave an enjoyable series of performances. The program was made up of familiar classics that were well contrasted in style and mood. In the Bach-Busoni Chaconne which opened the recital he achieved variety of color and sonority without losing the continuity of the piece. At times there was too much sustaining pedal to maintain absolute clarity. Mr. Brailowsky treated Beethoven's Thirty-Two Variations in C minor as a continuous tissue, rather than as a musical mosaic, as many interpreters do. He made a minimum of changes of tempo, and he played even the slower variations with constant emphasis upon their structural relationship to the others. This sac-

rificed something of the emotional and musical individuality of the variations, but in compensation it gave a stirring movement and sense of unity to the work as a whole.

The Weber Perpetuum Mobile is still enjoyable when it is played with the purling smoothness and lightning speed that Mr. Brailowsky brought to it. Perhaps the most colorful interpretation of the recital was that of Moussorgsky's Pictures at an Exhibition. All too often this work is turned into a virtuoso's holiday, but Mr. Brailowsky played it with programmatic feeling and emotional warmth. Chopin's B minor Sonata was followed by a generous allotment of encores.

—R. S.

Marjorie Fulton, Violinist Town Hall, Feb. 4 (Debut)

A program lacking in musical substance was the chief shortcoming of Marjorie Fulton's otherwise admirable New York debut. A Bach-Silotti Partita in E minor; Beethoven's Sonata in C minor, Op. 30, No. 2; Sibelius' Sonatina, Op. 80; Victor Babin's Konzertstück; and Ravel's Tzigane were the selections involved. Miss Fulton's tone was small, but not at all pinched or wiry, and her technical means were quite suitable to the cool intellectuality of her approach. The playing, if not inspired, was pervaded with a gracious musicality and dignity; this was its charm.

—W. F.

Bronislav Gimpel, Violinist Town Hall, Feb. 5

The major work on Bronislav Gimpel's program was Bartók's Second Violin Sonata. Perhaps the composer's best effort in this form, it is not without discursive ramblings, but its rhapsodies are charged with compelling



Alexander Brailowsky Bronislav Gimpel

tensions. The violinist played it superbly. His approach was passionately dynamic, his technical command complete, and his tone always agreeable. The other works on a program tastefully free of encore items were Mozart's Sonata in G major, K. 301; Sibelius' Sonatina in E major, Op. 80; Beethoven's Romance in F major; Ravel's Tzigane; and Paul Creston's Suite for Violin and Piano. While Mr. Gimpel played them all with charm and ease, the Sibelius sonatina had a particularly pleasant combination of restraint and imagination, and the Mozart sonata seemed least suited to his essentially romantic approach. Artur Balsam was the excellent accompanist.

—A. B.

Audrey Kooper, Pianist Gertrude Prinzi, Soprano Town Hall, Feb. 6, 5:30 (Debut)

Audrey Kooper and Gertrude Prinzi, winners of the New York Madrigal Society's annual Town Hall debut award, made their appearance on this occasion under that organization's auspices. Schumann's Symphonic Etudes, Chopin's Ballade in G minor, Ravel's Toccata, Jacob's Pre-

(Continued on page 29)

VERDI REVIVAL IN PHILADELPHIA

Un Ballo in Maschera presented by Civic Grand Opera Company

By MAX DE SCHAUENSEE

Philadelphia

AIDA opened Philadelphia's January opera schedule, as the Philadelphia-La Scala Company presented Verdi's opera at the Academy of Music on the 13th. Herva Nelli was not in good voice in the title role and had trouble with her high pianissimos, a rare state of affairs for her. A new tenor, Salvatore Puma, made a better impression vocally than histrionically, as Radames. His voice had genuine vibrance. Jean Madeira was an excellent Amneris, properly feline, and Claudio Frigerio had a very good evening as Amonasro. Tomas Cavada and Jan Gbur took care of the bass roles, as Carlo Moresco conducted.

The Metropolitan brought over its Alfred Lunt production of *Così fan tutte* on Jan. 26. Eleanor Steber was in particularly good voice, and the acoustics and size of the Academy of Music were very much more suited to this intimate opera than the Metropolitan in New York.

On Jan. 29, the Philadelphia Civic Grand Opera Company presented Verdi's *Un Ballo in Maschera*, which had not been heard here since 1946. Ferruccio Tagliavini undertook the role of Riccardo with considerable success. His voice sounded lovely, when he refrained from forcing it. Mary Curtis was a very good Amelia, making brilliant climaxes, but Cesare Bardelli sang Renato's *Eri tu?* with effort. Claramae Turner was a chesty-voiced Ulrica, and Sonia Leon an attractive Oscar. Nicola Moscona and Yi-Kwei Sze gave weight to the parts of the two conspirators, and Giuseppe Bamboschek conducted with his usual authority. The audience, which contained Lucrezia Bori and Giovanni Martinelli among those present, was enthusiastic. Scenery and stage direction adhered to standards of fifty years ago.

Hilsberg Returns

Alexander Hilsberg, now conductor of the New Orleans Symphony, made his reappearance as guest conductor with the Philadelphia Orchestra on Jan. 2. He was well received in a program that called for Sibelius' Symphony No. 1, Mozart's *Haffner* Symphony, and Beethoven's *Leonore* Overture No. 3.

The New Orleans conductor continued his Philadelphia appearances on Jan. 10, when he offered a well-considered performance of Beethoven's *Pastoral* Symphony, and was also heard in the *Overture to the Magic Flute*, *L'Après-midi d'un faune*, and *Till Eulenspiegel*. The conductor's own transcription of the *Prelude in E major* from Bach's *Violin Sonata No. 6* was one of the afternoon's most enjoyable features.

Pierre Monteux began his chores as guest conductor with the Philadelphia Orchestra on Jan. 16. His program found little favor with the Friday afternoon subscription audience. It consisted of Beethoven's *King Stephen* Overture; D'Indy's *Symphony No. 2*, in B flat; and Strauss's *Don Quixote*, with the cello solo beautifully articulated by Lorne Munroe, first cellist of the orchestra.

Far more to the audience's taste was Mr. Monteux's program for

Jan. 23. This consisted in a charming performance of Schumann's *Symphony No. 2*, and a thrilling account of Moussorgsky's *Pictures at an Exhibition*. The novelty was Henk Bading's *Ballade*, a well-orchestrated piece by the Dutch composer.

Paul Paray was the guest on Jan. 30, giving a memorable concert and creating symphonic magic with his altogether exceptional playing of the Schumann *Symphony No. 4*. This was one of the high points of the month. Also of great interest was George Auric's gay and attractive *Overture* and Wagnerian excerpts from *Tristan und Isolde* and *Die Walküre*. Mr. Paray was given an ovation.

Charles Munch and his redoubtable Boston Symphony made their annual appearance at the Academy on Jan. 15. In virtuoso fashion, the Boston conductor gave Philadelphia its first taste of Honegger's striking *Symphony No. 5*. Debussy's *Printemps* and Albert Roussel's *Bacchus et Ariane* brought the city more French music than it has had for many a day.

The Philadelphia Orchestra presented Gian-Carlo Menotti's *The Consul* on Jan. 14. The opera was offered in concert form with Thomas Schippers conducting. Patricia Neway was outstanding as the belabored heroine, Magda, while Andrew McKinley and Gloria Laner, as well as others whose names have been connected with Menotti's opera, scored.

Vladimir Horowitz appeared at the Academy on Jan. 8. He was in wonderfully fine form, as his matchless ease and technique embraced such fare as Schubert's posthumous *Sonata in B flat major*, Debussy's *Children's Corner*, Scriabin's *Sonata No. 9*, and other pianistic vehicles. About 250 people were accommodated on the stage of the Academy back of the soloist.

The Curtis String Quartet provided one of the month's highlights of chamber music, as it played at the Free Library on Jan. 7. Quartets by Mozart, Hindemith and Borodin were listened to with breathless interest by a very large audience.

Chamber music also received a po-

tent shot in the arm as the Società Corelli appeared in Town Hall on Jan. 18. Ineffably lovely were the fine-grained performances of music by Corelli, Galuppi, Monteverdi, Marcello, and Vivaldi.

Marian Anderson completed the list of January visitors, as she appeared at the Academy on Jan. 22. A group of spirituals found the singer at her best, though her singing of Schubert's *Tod und das Mädchen*, *Der Erlkönig*, and *Abschied* also commanded respect.

The Philharmonic Forum presented an evening of George Gershwin's music on Jan. 26. Lorin Maazel conducted, and soloists were Jesus Maria Sanroma, Theodore Uppmann, and Carolyn Long. A large audience filled the Academy for this popular occasion.

February was ushered in, operatically speaking, by the Philadelphia-La Scala Company's performance of *La Bohème* at the Academy on Feb. 12. Lucia Evangelista was the attractive, bright-voiced Mimì, who only skimmed the surface of the role's pathos. Elena Donatelli, making her Philadelphia debut, was an admirable Musetta, clear-voiced and happily free from the usual exaggerations. Rudolf Petrak was in excellent voice as Rodolfo, singing the *Narrative* in the original key, with a good high C. The other Bohemians were Richard Torigi, Tomas Cavada, and Alfred Newman, under the enthusiastic baton of Carlo Moresco.

The Co-Opera Company added its bit to the city's operatic output with a double bill of Puccini's *Gianni Schicchi* and Milhaud's *Le Pauvre Matelot*. Given on Feb. 16, in-the-round, at the Chestnut Street YWCA, the Milhaud work turned out to be a boring, silly little affair. The Puccini opera with Albert Rosenberg, excellent in the title role, came off well.

February welcomed Eugene Ormandy back to the podium, as he conducted the Philadelphia Orchestra after a five-week vacation, on Feb. 2. Zino Francescatti was the soloist. He and Mr. Ormandy collaborated in a splendid account of the Brahms *Violin Concerto*. This all-Brahms program began with the *Academic Festival Overture* and ended with the *Symphony No. 1*. The following week, on Feb. 13, Mr. Ormandy presented Mahler's monumental *Resurrection* Symphony, with the University of Pennsylvania Choral Society; Rita

Kolacz, soprano; and Janice Moudry, contralto. The audience was much impressed by this major undertaking, though the length and unevenness of the work are not to be overlooked. The soloists revealed splendidly fresh voices, and the chorus sang sonorously. Mr. Ormandy conducted from memory—quite a feat in itself.

Luboshutz and Nemenoff appeared at the Academy on Feb. 5, to give a shipshape account of an interesting program, which included a superb performance, Max Reger's *Introduction*, *Passacaglia*, and *Fugue*. Debussy's exotic *Lindaraja* also pleased the large audience.

The newly formed Slavenska-Franklin ballet appeared at the Academy on Feb. 9, with Alexandra Danilova as guest star. Two novelties were seen: Valerie Bettis' version of Tennessee Williams' *A Streetcar Named Desire* and Zachary Solov's *Mile Fifti*. Miss Slavenska's *Symphonic Variations* was also seen as was the *Nutcracker Suite*, with Mme. Danilova dancing in the grand manner.

On Feb. 15, the New Chamber Orchestra of Philadelphia, with Ior Jones conducting, gave a good-sized audience in Town Hall a concert labeled *A Bach Family Program*. Compositions of Johann Sebastian, Johann Bernard, Johann Christian, and Karl Philip Emanuel were of varying interest. The excellent soloists included Jascha Brodsky, violinist, and Vladimir Sokoloff, pianist.

L'Oracolo Revived

Operatic performances were scarce during December. On the 4th, the Philadelphia Civic Grand Opera Company revived Franco Leoni's *L'Oracolo* at the Academy of Music. This effective little opera, with its Chinatown-slum background, which used to constitute an unforgettable vehicle for the unforgettable Antonio Scotti, scored a great success with an audience to which it was obviously unfamiliar. While Ralph Herbert is no Scotti, he gave an excellent impersonation of the villainous opium-den keeper, Chim-Fen, for he is a resourceful actor. He was ably accompanied by Yi-Kwei Sze, whose singing and acting of the role of Win-Shee, a part associated at the Metropolitan with the late Adamo Didur, had the ring of authenticity. Rita Kolacz' fresh, strong voice coupled with Wesley Swails' powerful tenor, made much of the Puccini-like duet at the window. Giuseppe Bamboschek conducted the Leoni opera with evident enthusiasm and belief in its worth. Paired with *L'Oracolo* was a standard performance of *Cavalleria Rusticana*, ably conducted by Vernon Hammond and dominated by the Turridu of Eugene Conley and the Santuzza of the Brazilian dramatic soprano Maria Gasi. Charles Lancaster was a good Alfio.

The only other grand opera performance of the month occurred on Dec. 9, as the Metropolitan brought its revival of *Tosca* to the Academy. Dorothy Kirsten was a small-scale *Tosca*, lacking a real intensity and the big line. She sang clearly and obviously gave her limited gifts unreservedly to a role that is relatively new to her. Ferruccio Tagliavini sang Cavaradossi well enough, but his impersonation was entirely lacking in charm and histrionic credibility. The performance was dominated by the impressive *Scarpia* of Robert Weede, whose fine open tones resonantly cut through the heavy orchestration. Fausto Cleva was the conductor.

Co-Opera Company, an organization of the opera-workshop type, presented a double bill of Menotti's *Amahl and the Night Visitors* and Bohuslav Martinu's *Comedy on the Bridge*, at the Mid-City YWCA on Dec. 20. The Martinu work, a slight piece of amusing political implications, constituted a Philadelphia premiere. Both operas were presented modestly but effectively.



LIKE MEETS LIKE

William Primrose (left) is shown talking with Lionel Tertis, also a noted British violinist, when Mr. Primrose appeared recently in Bristol, England



Ramon Vinay as Tristan



Hans Hotter as Marke



Photographs by Sedge LeBlanc
Margaret Harshaw as Isolde

Tristan

(Continued from page 7)

although Mr. Vinay found them difficult to mold and to sustain.

Oddly enough, although Miss Harshaw began her career as a mezzo-soprano, her lower voice is now rather light in texture. One missed the warm cello tones that are one of the many fascinating facets of the role of Isolde. Miss Harshaw was understandably nervous about the two phrases descending from high C in the second act, but she sang them clearly enough to prove that she could give them their full value as soon as she had won greater security in the part. Her high Bs were notably pure and silvery in quality.

She was becomingly costumed, and she managed her draperies with a good sense of line. Dino Yannopoulos, who had made many changes in the stage direction had helped Miss Harshaw enormously in presenting an imposing and often graceful stage figure. Only the entrance in Act III needs changing. Miss Harshaw should enter from the stage left, so that she can rush to Tristan, instead of picking her way fearfully down the steps at the back and spoiling the illusion. To the Liebestod she brought a true sense of transfiguration, intensified by her moving singing of the previous pages, in which Isolde makes her anguished appeal to the dead Tristan.

Mr. Hotter, one of the great singing actors of our time, was noble in bearing and eloquent in song as King Marke. There were hollow spots in his voice, and he nasalized some top tones, but these were minor blemishes on a splendid impersonation. Both Mr. Brazis and Mr. Franke filled their assignments with the careful artistry that one has come to expect from them.

Ramon Vinay's Tristan, like his Otello, is so tremendous in its dramatic sincerity and passion that I, for one, am willing to overlook his vocal shortcomings in the role. At last, we have a Tristan who looks the part, young, handsome, and noble. And in the incomparable last act, where Wagner unleashes all the agonies of which the human heart is capable, Mr. Vinay gives an unforgettable performance. The stage business has been altered, so that Tristan rises from the couch and staggers over to stage left, where he falls unconscious. This has much to recommend it, but Kurvenal should not stand and address his prostrate body. He should bent down solicitously and watch Tristan with feverish anxiety as he sings to him. In facial expression, vocal emphasis, movement, and psychological nuance, Mr. Vinay's third act was one of the finest I have ever encountered. Mr. Stiedry beat out the complicated rhythms carefully, yet he abandoned himself at the same time to the sweep of the music.

Blanche Thebom was in splendid voice, as Brangäne, and the Warning

poured out in a flood of luminous tone. Her acting was too self-conscious and posey, but it was carefully worked out, except for her fall to the floor in the first act, when she did not give Miss Harshaw an opportunity to push her. Paul Schoeffler always sings the role of Kurvenal beautifully, and this performance was no exception. Emery Darcy was in unusually good voice as Melot, and Thomas Heyward sang the sailor's song at the beginning well.

In order to protect the final pages of each act, so that they could be heard, Mr. Yannopoulos grouped the figures into a tableau and held the curtain in Acts II and III almost until the last note had died away. This looked a bit contrived but it did serve its purpose, and we heard much more of those pages than we usually do. The audience did not have the taste and tact to let the beautiful B major chord at the close sound uninterrupted by applause, but it did not break in as early as it used to. Some Wagnerians might object to the rearrangement of the figures in Act I, in which Mr. Yannopoulos placed Tristan behind Isolde, as the love potion began to work, and had him face her only later; but as a stage picture this was more graceful than the figures in profile, and when the final burst of passion came, they confronted each other.

The chorus in Act I was notably accurate, and Mr. Stiedry did not rush Kurvenal's answer, as so many conductors do. Altogether, this was a memorable performance, memorable not so much for the perfection and power of the singing as for sincere artistry, sensitive collaboration, and artistic unity. Mr. Stiedry and his artists, both instrumental and vocal, made us feel once again the miracle of this music.

Boris

(Continued from page 7)

dren with their Nurse; Boris's Mad Scene).

Act III—A Castle in Poland (the Jesuit, Rangoni, exhorts Mariana; the love scene of Mariana and Grigori, now the False Dimitri).

Act IV—Scene 1: The Square in the Kremlin (Boris encounters the Simpleton). Scene 2: The Duma (meeting of the Boyars and death of Boris). Scene 3: The Forest of Kromy (the revolutionary mob greets Dimitri, now Tsar of Russia).

The first reaction to Moussorgsky's original scoring is anticlimactic and a little disappointing. It lacks the sweep and grandeur of Rimsky's blown-up investiture. It lacks even some of the oriental savagery and the sharp nationalistic coloration of the Rimsky and takes on a distinctly lyrical character in the Italian manner. Stripped of the plush and padding, however, it reveals itself as a dif-

ferent but highly individual work by a master craftsman who preferred to work simply with simple materials. The folk songs emerge in rightful prominence as they never have before, the essential melodiousness of the work has a chance to assert itself, and one begins to recognize the succeeding scenes as intimate paintings of real people and events rather than as great frescoes of mythological stature and remoteness.

The original is in every way cleaner, clearer, more concise and more intimate than Rimsky's adaptation. It also is less pompous and considerably more honest as we think of artistic honesty (in the sense of modesty) today. The restoration of Moussorgsky's "ugly" harmonies, of course, remove the work for all time from the run-of-the-mill romanticism, Russian-style, which previously had seemed to be its milieu. One must admit, however, that it is not as effective on purely theatrical grounds as the Rimsky version. The musical climaxes are not as thrilling, the sounds are not as sumptuous, the colors are not as vivid. The public, which usually is not too circumspect about the sanctity of original work, is likely to reject it on that basis. Ernest Newman has conjectured that "perhaps some day a kind of compromise or synthetic Boris Godounoff will be constructed out of the two 'original' scores". This would seem to be it (although Shostakovich also has made one, which is not known here). Yet the last word still may not have been said. It may still be necessary to reinforce the instrumentation (through doublings, additional brasses, etc.) to give it the bigness and the chromatic brilliance which the public has come, willy-nilly, to expect. This could be done fairly innocuously provided Rimsky's har-

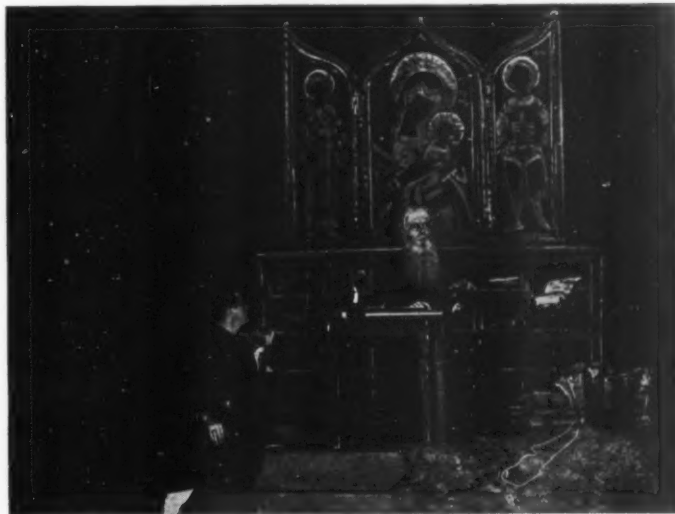
monic and other violations were eschewed.

Mr. London would, I think, be the last to claim that his Boris is a completely finished portrait. But it is a comer. The right ground has been laid and there are moments of great power and gripping characterization. But these are not continuous as yet, and there is not the sheer loudness and impressiveness of voice, as there have been in some previous Borises, to bridge the lapses. Mr. London has devised some brilliant bits of business, such as overturning a heavy table and throwing himself headlong upon his chair in the Mad Scene, falling down the full length of stairs from the throne in the Duma Scene, and the like. These are surface effects, of course, but they will fit grandly into the final rounded characterization which this gifted young artist seems certain to produce as he continues to work on it. He has the figure, the mien, the vocal equipment and technique, and, above all, the intelligence to be one of the great Borises of our time.

Making his first appearance at the Metropolitan, Andrew McKinley ably impersonated the scheming Prince Shuisky and gave evidence of a fine tenor voice, which I am sure will show to much better advantage in a more grateful and more youthful part.

Jerome Hines intoned Pimen's narrative with fine vocal effect and dramatic credibility. Blanche Thebom was breathtakingly beautiful and impressive as the ambitious Mariana, to whom Sigurd Bjoerling, as Rangoni, was a perfect foil. Brian Sullivan's Grigori was handsome, volatile and brilliantly sung, as were Paula Lenchner's Xenia, Mildred Miller's Fyodor, and Jean Madeira's Nurse. Salvatore Baccaloni, the only member of the cast held over from previous performances of this opera, was a familiar, fat, and clown-like Varlaam, and Martha Lipton set the comedic tone of the Varlaam scene as the Innkeeper. Paul Franke was warmly applauded for his vivid portrayal of the Simpleton, whose main scene was new here.

The décor was a melange of sets and props with no particular effect or style, and the costumes were generally overbright in color. The English translation of John Gutman was effective, despite some disturbing twentieth-century colloquialisms, and was clearly imparted by the American members of the cast. Mr. Stiedry's direction was detailed, penetrating and devotional as it is wont to be with all restudied works. The chorus, trained by Kurt Adler, amply fulfilled the role of chief protagonist frequently assigned to it in this opera and achieved exciting Russian-chorus effects in the Kromy scene.



Pimen (Jerome Hines) describes the murder of the young Tsarevich at Boris's command, while the future pretender to the throne (Brian Sullivan) listens

Los Angeles Philharmonic Plays Cycle Of Brahms Programs Under Wallenstein

Los Angeles

JOHAN BARNETT, associate conductor of the Los Angeles Philharmonic, made one of his infrequent appearances in the home subscription series, at the concerts of Feb. 26 and 27. Mr. Barnett has developed notably in the freedom and flexibility of his conducting, and his readings of Samuel Barber's Symphony No. 1, Ravel's Alborado del Gracioso, and Glazounoff's Symphony No. 4 were marked by solid musicianship and excellent playing on the part of the orchestra. Vronsky and Babin were the soloists, offering a pallid account of Bach's Concerto in C Major, for two pianos, as if fearful of making a harsh sound. They produced some suitably harsh sounds, however, in their playing of Britten's Scottish Ballad, for two pianos and orchestra, which they carried to brilliant success on its first hearing here.

Two of a cycle of three Brahms programs were conducted by Alfred Wallenstein at the concerts of Jan. 29 and 30 and Feb. 12 and 13. Rudolf Serkin was the soloist on the former dates, playing the D minor Concerto on Thursday night and the B flat major Concerto on Friday night. This was not only a spectacular feat but resulted in some genuinely spectacular playing. The D minor concerto was beautifully done, but the B flat was delivered with such spirit, perception, and amazing virtuosity as to be sensational. On the same program, Mr. Wallenstein demonstrated a new depth and breadth in his conducting of the Tragic Overture and Third Symphony.

The second Brahms program was built around the Liebeslieder Waltzes, sung by the Roger Wagner Chorale, with Shibley Boyes and Anita Priest at the two pianos. In deftness of shading, rhythmic subtlety, and clarity of enunciation this was a performance of delightful adroitness. On the same program the conductor listed the Academic Festival Overture, the Variations on a Theme by Haydn, and the Symphony No. 1. Again Mr. Wallenstein's interpretations were distinguished for their warmth and true Brahmsian quality.

Rabin in Orchestral Debut

Michael Rabin made his first local appearance as soloist with the orchestra at the concerts of Feb. 19 and 20, Mr. Wallenstein conducting. His comprehensive technical skill and tasteful musicianship made the Tchaikovsky Violin Concerto sound fresh and interesting again, and indicated a stellar future for the young man. As an interesting contrast in programming, Mr. Wallenstein offered Haydn's Symphony No. 31, in D major (Horn Signal), a work that still displays vestiges of the concerto grosso form, and followed it immediately with Stravinsky's Symphony in Three Movements, one of the finest of this composer's late works.

Probably few in the audience that heard the Feb. 5 and 6 concerts had ever before met up with Liszt's Dante Symphony. It is indeed a relic, but by no means an uninteresting one if only for historical reasons. Mr. Wallenstein conducted its two movements with the most careful attention to detail and in the requisite expansive style, and the singing of the Girls Glee Club of Van Nuys High School, Ruth Kautzenbach, director, floated down from the top gallery with the ethereal tones of the angels they were intended to represent. A modern novelty on this program was Meyer Kupferman's Little Symphony, a sa-

tire on classical procedures pleasant to hear and admirable for its expertness, but sometimes a little cloudy as to its humor. The Overture to Cherubini's Anacreon began the program, and Ravel's Daphnis and Chloe Suite No. 2 ended it.

The orchestra's statement of income and expense for the 1951-52 season disclosed total operating costs of \$535,954.09. The total income from operations was \$318,555.82, making an operating loss of \$217,398.27. The net continuance fund income amounted to \$213,381.24. Profit on the San Francisco Opera season, concessions, and ball amounted to \$11,286.31. With miscellaneous income of \$1,531.61, there was a total other income of \$226,199.16, making the net income for the year \$8,800.89.

The International Society for Contemporary Music gave a concert in Hancock Auditorium on Feb. 8 that introduced a striking composition, Tre Invocazioni, by the Italian composer Roman Vlad, sung by Grace-Lynne Martin, with Leonard Stein at the piano. In addition there was Leon Kirchner's Sonata Concertante (1952), for violin and piano, played by the composer and Eudice Shapiro; Ellis Kohs's Toccata for Harpsichord (1948) and Falla's Harpsichord Concerto, with John Gillespie as the able harpsichordist. Victor Gottlieb conducted the ensemble for Falla.

The Music Guild presented the Budapest Quartet in two concerts, on Jan. 28 and Feb. 2, with Sanford Schonbach, viola, joining the group on both occasions for the Beethoven and Brahms Quintets. The Music Guild also sponsored the first local appearance of the New York Quartet, on Feb. 16.

Other events during the month have been recitals by Cesare Siepi, Jan. 28; Artur Schnabel, Feb. 3; Victoria de los Angeles, Feb. 10; Marian Anderson, Feb. 17, all in Philharmonic Auditorium; ten performances by Ballet Theatre in Philharmonic Auditorium, Feb. 20 to 28; a recital by a remarkably gifted young double-bass player, Henry Lewis, a member of the Los Angeles Philharmonic, with Howard Wells, pianist, Feb. 15; Camilla Williams, soprano, in Philharmonic Auditorium, Feb. 6; Suzanne Bloch, in a program of ancient lute, virginal and recorder music, at the Evenings on the Roof concert of Feb. 9; Cimarosa's The Secret Marriage, presented by the Los Angeles Conservatory Opera Workshop, in Wilshire Ebell Theatre, Feb. 17; Julian Musafia, pianist, Wilshire Ebell Theatre, Jan. 25; Tamara Masloff, pianist, Assistance League Playhouse, Feb. 15; a quartet of Armenian singers, consisting of Armand Tokatyan, Zaruhi Elmassian Vartian, Stephen Kemalyan, and Siroon Mangurian, in Wilshire Ebell Theatre, Feb. 15; Michael Spencer, pianist, Assistance League Playhouse, Feb. 11; Jeannine Thomas, a promising fifteen-year-old coloratura soprano, Philharmonic Auditorium, Feb. 14; a Jewish Music Festival, in Wilshire Ebell Theatre, Feb. 22; Jean Chaffee, soprano, Caterina Miceli, soprano, and Amiram

Rigai, pianist, winners of the UCLA young artist series, Royce Hall, Feb. 24; the Woman's Lyric Club, Wilshire Ebell, Feb. 3; Harald Kreutzberg, three performances, Wilshire Ebell, Feb. 8, 14, 15; Winifred McEwen, soprano, and Robert Marks, bass, Wilshire Ebell, Feb. 8; Manuela Spanish dance group, Wilshire Ebell, Jan. 24; Harry Fields, pianist, Wilshire Ebell, Feb. 2.

Dallapiccola's Canti di Prigionia was heard for the first time here in the Evenings on the Roof concert in West Hollywood Auditorium on Jan. 12. The work was given an impressive performance by the University of Southern California Madrigal Singers and A Cappella Choir and a group of instrumentalists and percussions players, ably conducted by Charles C. Hirt.

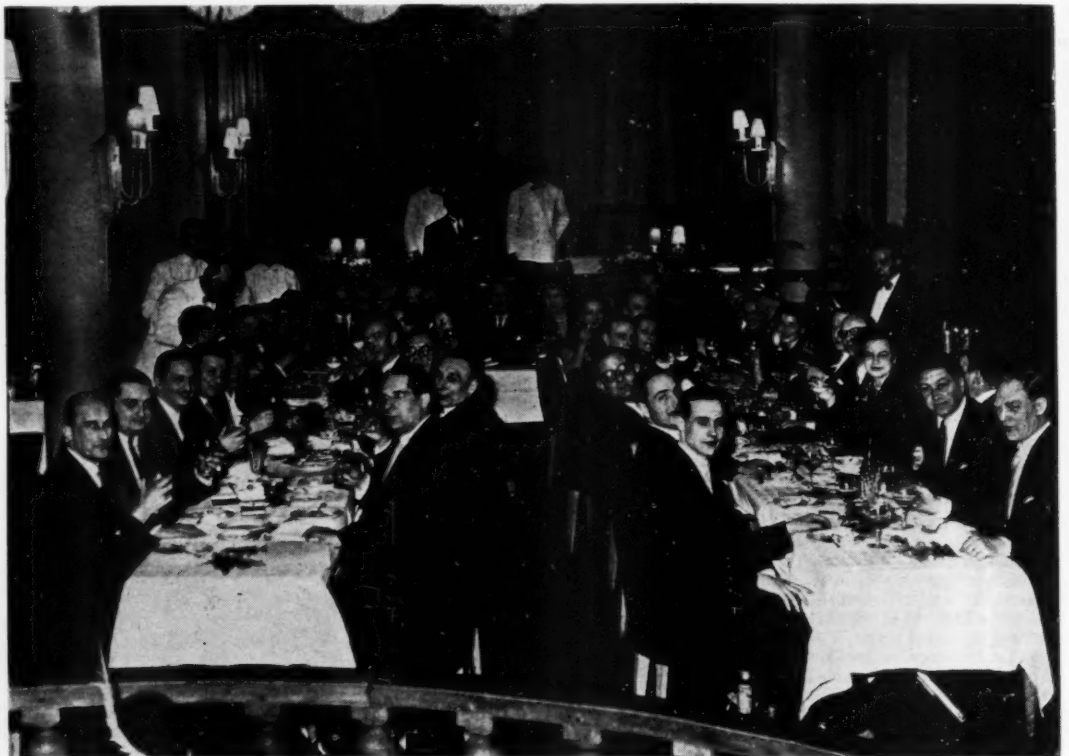
—ALBERT GOLDBERG

Schnabel To Be Honored In Memorial Concert

The program committee of the Artur Schnabel Memorial Committee has decided in favor of a second memorial concert in Town Hall on April 17, the anniversary of the pianist's birth. The program will include Schnabel's Trio for Piano and Strings and several classical works. Contributing artists will be Clifford Curzon, Vitya Vronsky and Victor Babin, and the Albeneri Trio.

Benefit Recitals Given By Hephzibah Menuhin

Although formally retired from professional life, Hephzibah Menuhin is currently giving a series of benefit concerts throughout Australia to raise funds for scholarships at the National Summer Music Camp.



EUROPEAN CONCERT MANAGERS MEET IN PARIS

PARIS.—Concert managers in Paris were hosts to their colleagues in other European countries at a luncheon following the fifth annual meeting of the European Association of Concert Managers, held on Jan. 10 and 11. Attending the luncheon at the Club de Paris were the following managers and guests:

Table on the left—left row (from front to back): Georges Delort (Paris), Camille Kiesgen (Paris), Raymond de Saint-Ours (Paris), Antoine Ysaye (Brussels), Mme. Nadia Bouchonnet (Paris), Kurt Menzel

(Zurich), Lies Askonas (London), Mme. M. Schill (Amsterdam), Frédéric Horowitz (Paris). Right row (from back to front): C. W. Winderstein (Munich), Mme. Winderstein, M. Huisman (Brussels) (face hidden), Maurice Werner (Paris), Walter Schulthess (Zurich), Charles Kiesgen (Paris), Paul Kloss (Hamburg).

Center table (from left to right): G. Wylach (Wuppertal-Barmen, Germany), Mrs. Harold Holt (London), Mme. Johan Beek (The Hague), Wilfrid van Wyck (London).

Table on the right—left row (from front to back): M. Adler (Berlin), Michael Rainer (Paris), I. Blicher-Hansen (Copenhagen), Gabriel Dusurget (Paris), Ada Finzi (Milan), Fredrik Dietrichson (Oslo). Right row (from back to front): Marcel de Valmalète (Paris), Annie de Valmalète (Paris), Maurice Dandelot (Paris), Janine Rapicault (Paris), Roger Lindberg (Helsinki), Per Gottschalk (Oslo), Mme. Lindberg, Leon Jarner (Oslo) (face hidden), Max Lefko (Oslo), M. Eckert-Lundin (Stockholm).

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Orchestras in New York

(Continued from page 23)

complete setting—including music for the Friday evening service, not performed on this occasion—was given with organ accompaniment at the Central Synagogue in this city two years ago. The orchestral version employed in this concert disclosed glowing orchestral colors. The use of the brass in *Mi Chomocho* was striking and the pastoral atmosphere of *Adon Olom*, evocative of Provencal folksong, was wonderfully dream like.

The Beethoven oratorio, completed in 1800, is a fairly early work and a musically exciting one. The arias, cruel on the singers though they sometimes are, are extremely effective, and the choral writing is powerful, although the text, with its utterly gauche dialogue between Jesus and a seraph, is a mediocre affair.

—A. B.

Curzon Is Soloist With Cleveland Orchestra

Cleveland Orchestra, George Szell, conductor. Clifford Curzon, pianist. Carnegie Hall, Feb. 10:

Overture to *Benvenuto Cellini*... Berlioz
Symphony in C major, No. 7... Schubert
Piano Concerto No. 5 (Emperor)..... Beethoven

George Szell has brought the Cleveland Orchestra to the forefront of the nation's orchestras. Man for man it may not be able to match all of the virtuosos of Boston, New York, or Philadelphia (especially in the brass section), but as an ensemble it is equally distinguished, and the tone of the strings is truly exquisite. It was a delight to watch the response of the players to Mr. Szell's slightest wish in the performance of the Berlioz overture, which contains many a passage that is fatal to an unskilled interpreter. Mr. Szell made this spotty, eccentric, and trickily scored work sound tremendously exciting. Even the trombone solo near the close was less offensively blatant than usual.

The performance of Schubert's Seventh was one of the most masterly that I have ever heard. Throughout the first three movements Mr. Szell kept a relatively low level of sonority, saving his thunder for the finale. But he achieved an astonishing range of color and dynamic contrast through rhythmic accents, use of crescendo and decrescendo, and a wonderful



Clifford Curzon

lightness of pace. Essential voices and harmonies were always in relief, yet never overemphasized. The music sang constantly, and the last movement was winged. It was a conception that embraced both the sweetness and grandeur of Schubert's music.

Mr. Curzon's performance of the Emperor Concerto was also Olympian. It combined exquisite delicacy and fantasy in what might be called the chamber-music passages of the work with almost frenzied power in the bold display of the first and last movements. His phrasing was a miracle of grace and his co-ordination with the orchestra impeccable. Mr. Szell and the orchestra were equally inspired, and the result was one of those performances that make one wonder if one had ever heard the music before.

—R. S.

Cantelli Conducts Boston Symphony

Boston Symphony, Guido Cantelli conducting. Carnegie Hall, Feb. 11:

Symphony in D, No. 93..... Haydn
Jeu de Cartes..... Stravinsky
Overture to *Semiramide*..... Rossini
Symphony in E minor, No. 5..... Tchaikovsky

Every detail of the Haydn, from the broad, spacious fortissimo chords of the opening to the bucolic wit and humor of the final Rondo, was set forth by Mr. Cantelli with minute and meticulous care, yet the over-all effect was one of warmth and spontaneity.

Mr. Cantelli's superb rhythmic sense came to the fore in Stravinsky's *Card Game*, as indeed it did throughout this concert. Aside from his fabulous memory, his handling of the orchestra and his understanding of the scores he conducted, this uncanny rhythmic sense was his distinguishing characteristic; and nowhere was this more in evidence than in the subtle and complex rhythms of the Stravinsky score. He knew, too, how to bring out each orchestral timbre so that the whole work was a riot of variegated and piquant colors in a dancing kaleidoscope.

Mr. Cantelli dragged out and polished up the old Rossini overture so that it gleamed like a brand new silver dollar and seemed worth just about as much; and the Tchaikovsky symphony received a searching reading that emphasized the emotional content. The members of the Boston Symphony gave Mr. Cantelli their best co-operation, and the concert was enthralling from start to finish.

—R. K.

At the concert on the afternoon of Feb. 14, Mr. Cantelli repeated the Stravinsky *Jeu de Cartes*, and the Tchaikovsky Fifth Symphony. He opened the Saturday matinee with Ghedini's transcriptions of Four Pieces by Frescobaldi, and he conducted Rossini's Overture to *La Gazza Ladra* instead of the Overture to *Semiramide*, which he had presented on Wednesday. The orchestra played superbly throughout the afternoon and joined the audience in applauding the brilliant young conductor at the close.

—R. S.

Philharmonic Players As Soloists Under Walter

New York Philharmonic-Symphony, Bruno Walter conducting. John Corigliano, violinist; William Lincer, violist. Carnegie Hall, Feb. 12:

Symphony No. 38 (Prague)..... Mozart
Symphonie Concertante..... Mozart
Symphony No. 4..... Dvorak

It was the purest of gold, this program of the Philharmonic-Symphony. Bruno Walter, in one of his most expansive moods, played two composer-specialties of his, Mozart and Dvorak; and John Corigliano and William Lincer, respectively concertmaster and solo violist with the Philharmonic-Symphony, played the solo parts of the Mozart *Symphonie Concertante* like two serious angels.

Mr. Walter's reading of Mozart's Prague Symphony was all sweetness and play; it was not classical Mozart, but romantic, and under Mr. Walter's baton the music sang and sang warmly. The *Symphonie Concertante* was pure mastery on the part of everyone concerned. Messrs. Corigliano and Lincer played it quite as if they were born simply to play this concerto together; dynamics, inter-linear balance, tempos were all extraordinarily just.

Mr. Walter closed the program with a striking performance of the Dvorak Symphony No. 4. In this performance the real Dvorak came through the Brahmsian accouterments as it

seldom does: all rhythmic vital song, and musical folklore.

—W. F.

Debussy Program Led by Toscanini

The first half of the NBC Symphony program on Feb. 14 was worth waiting all season for; the remainder was for this listener a travesty. It was a Debussy program, in which Arturo Toscanini assembled *Iberia*, *The Afternoon of a Faun* and *La Mer*, in that order. The emphasis in the opening work was on the marvelously contrived and tantalizingly slow rhythm that is the essence of the evocation. Mr. Toscanini chose, for once, to hold his forces to tempos that could be described only as teasing, and he was quite right about it. Never before in my experience has the structural soundness of *Iberia* revealed itself so clearly. The ensuing piece, too, glimmered with that inner light which shows through only when the proper attention is paid, as it rarely is, to the sustained rhythmic line. Unfortunately, *La Mer* was not unfolded with the same straightforwardness. It was a fussy, stop-and-go interpretation entirely out of keeping with the grandly buoyant spirit and the oceanically steady ebb and flow of Debussy's score. The audience was wildly enthusiastic at the end, but they may have been applauding the performance, which was a miraculous succession of sonorities, and not the music itself, which was more played on than played.

—J. L.

Philharmonic Plays Greek Benefit Concert

New York Philharmonic-Symphony, Alec Sherman conducting. Nicola Moscona, bass; Myra Hess, pianist. Carnegie Hall, Feb. 14:

Overture to *L'italiana in Algeri*..... Rossini
Non più andrai, from *Le Nozze di Figaro*..... Mozart
Silva's Aria, from *Ernani*..... Verdi
Symphony No. 35..... Mozart
Piano Concerto No. 5..... Beethoven

The Queen's Fund for Greek Orphans was benefited by this concert, in which both Gina Bachauer and Dimitri Mitropoulos were originally scheduled to appear. When Mr. Mitropoulos became ill several weeks ago, Mr. Sherman (an English conductor and Miss Bachauer's husband) was scheduled as his replacement. When Miss Bachauer became indisposed on the day of the concert, Dame Myra agreed to appear in her place, playing the Emperor Concerto instead of Brahms's Concerto No. 2, which had been programmed.

Mr. Sherman's tempos in the Mozart symphony were altogether reasonable, and the orchestra responded with a performance that was acceptable if not exceptional. Having played the same concerto together just a week earlier, Dame Myra and the orchestra were familiar with each other's ways, and Mr. Sherman only helped to strengthen the unity of their collaboration.

Mr. Moscona was in good voice for his arias, and he infused them with considerable color and vitality.

—A. H.

Camilla Wicks Heard in Beethoven Concerto

New York Philharmonic-Symphony, Bruno Walter conducting. Camilla Wicks, violinist. Carnegie Hall, Feb. 15, 2:00:

Symphony No. 38, K. 504..... Mozart
Violin Concerto in D..... Beethoven
Leonore Overture No. 3..... Beethoven

Camilla Wicks, the pretty and talented California violinist, gave new evidence in this concert that she is an artist to be reckoned with. Her execution was technically exquisite apart from an annoying tendency to foreshorten chords. Her tone was smallish but substantial and sometimes plushy, and one knew that this was an achievement of hers and not a concomitant of the superb Stradivarius

she uses. Interpretatively, Miss Wicks gravitated more often than not to the lyrical, pursuing the elusive beauties of her difficult assignment with easy serenity instead of going at it with the aggressive drive most often applied to this work. The slow movement especially was essayed with calm communicativeness. In the Mozart symphony and the Beethoven over-



Camilla Wicks

ture, Bruno Walter again worked his familiar magic. Nobody else these days gets so much loveliness out of the classical repertory. His accompaniment of the soloist was a model of sympathy, even to pacing the *Larghetto* very, very slowly as she apparently wanted it.

—J. L.

Shaw Conducts Works By Janacek and Hindemith

Robert Shaw conducted the American premiere of Leos Janacek's Festival Mass at the concert in the Choral Masterworks Series in Carnegie Hall on Feb. 15, coupling it with a work of startling contrast, Hindemith's *When Lilacs Last in the Door-yard Bloom'd*, which was commissioned by the Collegiate Chorale and first performed on May 14, 1946, in New York. The Collegiate Chorale was supplemented by the Choir of the School of Sacred Music, of Union Theological Seminary, which is celebrating its 25th anniversary this season. Hugh Porter, present director of the school, was the organ soloist in the Janacek Mass. The RCA Victor Symphony played the orchestral parts of both works.

In contrast to the massive order, contrapuntal intricacy, and logical progression of the Hindemith Requiem, Janacek's Festival Mass is boldly experimental, fragmentary, highly personal, and formally baffling. The work is sometimes called a Glagolitic Mass, because Janacek used a text in the ancient Slavic that is still used in some Roman Catholic churches. According to the program note, he took it from a popular and scientifically dubious version and not from the official Mass Book printed in Glagolitic script. In any case, the music is popular and romantic in nature, and the Mass was sung in English at this performance, in a version that attempted to preserve the all-important verbal accents of the original.

The Festival Mass is divided into eight sections. It opens with a brief introduction for orchestra. The Kyrie, Gloria, Credo, Sanctus, and Agnus Dei follow, treated in a very free, dramatic, and coloristic manner. The seventh movement is an organ solo on a motive reminiscent of the Kyrie; and the final movement is a brief postlude for orchestra, called *Intrada* (Entrance) in the score. The moods of this Mass are as operatic as those of Verdi's Requiem. The Kyrie opens with a wild call for mercy; the Gloria is boldly exultant; the Agnus Dei is an exquisite pastorate. The relation of the music to the text is always clear, but the work seems to have no structural unity or line of development. Passages of piercing beauty are followed by weak and unrelated episodes. Nonetheless, this is a work that deserves rehearsing for it is enormously alive.

The soloists were Yvonne Ciannella, soprano; Florence Kopleff, contralto; Leslie Chabay, tenor; and Calvin

(Continued on page 32)

Roy Harris' Seventh Symphony Presented In Premiere Performance Under Kubelik

By LOUIS O. PALMER

Chicago

AFTER much ballyhoo concerning the circumstances surrounding its origins, Roy Harris' Seventh Symphony was given its premiere at Orchestra Hall on Nov. 20, with Rafael Kubelik conducting the Chicago Symphony Orchestra. A one-movement symphony, it is a brilliantly scored reworking of much he said before. There seems to be little new material and less reason for its being. Hearing the work, one had the impression of meeting an old friend in a new suit of clothes. After intermission, Mr. Kubelik and the soloist of the evening, Rudolf Serkin, gave a highly-gearred emotional performance of Brahms's Piano Concerto in D minor.

George Schick, associate conductor of the Chicago Symphony, made one of his rare appearances in the subscription series on Nov. 27 and 28. It was an undistinguished concert, marked by erratic choice of tempos. The best moments of the evening were to be found in the Concerto for Two Violins by Martinu, with Gerald and Wilfred Beal as soloists. This bright, cheerful music was played in a workmanlike manner by the twins and given adequate support by the orchestra.

After a tediously lethargic performance of Brahms's Symphony No. 3, on Dec. 4, Rafael Kubelik turned to a first performance here of Les Noces, by Stravinsky. The results were far more stimulating. This is music Mr. Kubelik understands, loves, and—what is more important—brings it to life.

Two works new to these programs dominated the concert of Dec. 9. The first, For Harvest Time, A Prelude of Dances, by Manóah Leide-Tedesco, is a full-throated group of three dances whose finale whirled away at a madcap pace. Its harmonic idiom occasionally borders on the twelve-tone technique but is imbued with Mediterranean characteristics. It is a happy combination. The second novelty, in contrast, was the banal, bantamweight Concerto for Organ, String Orchestra and Kettledrums, by Poulenc.

Beethoven's Overture to Fidelio, with which Mr. Kubelik began his program of Dec. 11, was given a very young, blithely ballet-like reading. Pierre Fournier, soloist of the evening in Haydn's Concerto for Cello in D major and in Strauss's Don Quixote, was having trouble with intonation. The Strauss score had the best of it, for despite Mr. Fournier's fairly small tone, he played the work with warmth and affection.

Grumiaux Plays Berg

One of the brightest solo spots of the current season came on Dec. 18 in the appearance of Arthur Grumiaux in Berg's Concerto for Violin and Orchestra. Together with Mr. Kubelik and the orchestra, Mr. Grumiaux succeeded in projecting the intricacies of Berg's work with admirable force and clarity. So interpreted, it was possible to evaluate the concerto for the major contemporary work it is.

George Schick directed the concert of Dec. 26, and once again the program had little to recommend it aside from the guest soloist. In this case it was Rudolf Firkusny as soloist in Beethoven's Piano Concerto No. 3. By virtue of his sensitive and subtle handling of line and tone the music sang.

Guido Cantelli appeared as guest conductor of the Chicago Symphony

for the Jan. 8 and 9 concerts. His was an overwhelming success with the orchestra and the public alike. Overtures given this serious young man for his interpretations of Haydn and Hindemith were aroused by no flamboyant showmanship, but by his innate musicality. The orchestra rose to the occasion with one of their most brilliant performances. By this one appearance, Mr. Cantelli can be assured of a warm welcome any time.

Second guest conductor of the season was Otto Klemperer, who limited his composers to Mozart and Bruckner for the concert on Jan. 15. To the former's Symphony in A major, K. 201, he brought warmheartedness, as well as elegant grace. To the latter's Symphony No. 7, in E major, he brought a keenly analytical mind. In so doing, he marshalled the often wandering structure into a well-integrated and intelligible whole.

Among the final performances by the New York City Opera in its three-week engagement at the Civic Opera House last fall were three remarkable occasions. The first was a single hearing of Menotti's The Consul, in which Patricia Neway and a capable cast demonstrated the reasons for this opera's long New York run. The efficient and sensitive conducting of Thomas Schippers in the pit was admirable. The following evening, the company gave a performance of Don Giovanni that showed in a glaring light the way it has allowed the originally provocative staging to degenerate into a slipshod mixture of styles.

Rossi-Lemeni in Faust

The third performance, later repeated, offered Nicola Rossi-Lemeni as guest of the company in Faust. It was an electrifying experience for the audience, but one sensed Mr. Rossi-Lemeni must have felt somewhat lonely upon the stage. Of the remaining cast, only Frances Bible and Ann Ayars could keep him artistic company. Between these three singers and Tullio Serafin, the conductor, the audience had a taste of what grand opera can mean. Such a taste it has not had in many years.

Until he got around to Bartok's sonata Ervin Laszlo played with extravagant romanticism in his recital at Orchestra Hall on Nov. 16. Later that same afternoon, Arluster Musgrove, contralto, made an ill-advised appearance at Kimball Hall. Although possessing a fundamentally large, beautiful voice, she has yet to learn even placement and control.

Irmgard Seefried's Orchestra Hall recital on Nov. 24 was one of the most exciting events of the current season. Aside from a brief flagging of concentration in the first half of her program, she maintained a superb degree of projection throughout the evening. In matters of style, production and quality of tone, and communication of the composer's intent, she was one of the most impressive young singers to visit here in recent years.

The Salzburg Marionette Theatre returned to Kimball Hall for a second engagement of ten performances, Nov. 24 to 30, and once more demonstrated their special brand of magic. Among their new productions here, that of Mozart's The Magic Flute was particularly endearing. The group has staged the opera with taste and imagination. Because of the nature of the medium, it is possible to achieve scenic effects impossible on a full-scale stage. Musically, the production has much to offer in the use of a tape made of the 1952 Salzburg Festival perform-



SIGNED AND SEALED

Virginia MacWatters looks over her contract with National Concert and Artists Corporation, as Marks Levine, president, watches

ance, with Irmgard Seefried as Pamina and Anton Dermota as Tamino.

Over a period of years, the Fine Arts Quartet has matured its interpretation of the Debussy Quartet into one of fragrant, mellow charm. At Orchestra Hall on Nov. 25 it was unfolded freely and fully. But if the Debussy work has become a part of the Fine Arts natural speech, the Schumann Piano Quintet in E flat remains a foreign tongue. With Agnes Conover as guest pianist, the ensemble succeeded, at best, in sounding like working craftsmen.

In a burst of family devotion, Rudolf Serkin gave a performance of the Sonata in C minor by Adolf Busch at Orchestra Hall, Dec. 2. The gesture was galant but futile, for in performance it emerged a derivative work whose few scattered original ideas are sterile.

Duffy Hawkins, pianist, selected an impressive program for his Kimball Hall recital on Dec. 9, but he played it under such tension that little music could be evoked.

Within the space of little more than one month, two major pianists were heard in programs so identical they invite comparison. Alexander Brailowsky, on Dec. 13, and Artur Schnabel, on Jan. 25, played the Bach-Busoni Chaconne, Schumann's Carnival, Debussy's La Cathédrale engloutie, and Chopin's A flat Polonaise. In Mr. Brailowsky's whole approach there was a detached, coldly calculating attitude. At all times Mr. Schnabel seemed deeply enmeshed in the music he was re-creating.

Paul Stassevitch directed a performance of Honegger's Joan of Arc at the Stake at Orchestra Hall on Dec. 15. Only the efforts of the chorus; Vera Zorina in the role of St. Joan; and Andrew Foldi, bass, rose above the amateur level. Mr. Stassevitch's conducting was indecisive to the extent of confusing the mixed amateur-professional orchestra. It is a testament to the worth of the music itself that even with such a performance it had a deeply moving effect.

In the first recital of the new year Florence Kirsch, pianist, showed all the outer trappings of a well-developed technique in an Orchestra Hall appearance on Jan. 4, but there was little musical content. She was followed, in the same hall, on Jan. 6, by Virgil Fox in the first organ recital to be held there. Mr. Fox played the instrument in Orchestra Hall, an archaic one badly in need of rebuilding, as deftly as his remarkable technique allowed. For the most part, his program consisted of second-

rate material.

Mischa Elman proved to his Orchestra Hall audience on Jan. 10 that he can still get to the core of musical matter. This was evident in his playing of Brahms's A major Violin Sonata, where his treatment of rubatos and accelerandos in cavalier fashion seemed entirely at home.

The Paganini Quartet, in their concert at Orchestra Hall on Jan. 11, played Bloch's Quartet No. 2. There was body to the tone, and substance to the musical thought made clear in the ensemble.

In their Fullerton Hall appearance on Jan. 14, Marais and Miranda again showed they have few peers in the entertainment field of folk-song and ballad singing.

Other concerts at Orchestra Hall included the Chicago Business Men's Orchestra, with Josef Piastro, violinist, Nov. 21; Dorothy Maynor, soprano, Nov. 30. At Kimball Hall: Bolling Green University Choir, Nov. 15; Eugene Stoa, violinist, Dec. 2; Esther Brody, soprano, Dec. 5. At Fullerton Hall: Roosevelt College Quartet, Dec. 3.

The Northwestern University's cappella choir, directed by George Howerton, presented what is believed to be the first midwestern performance of Heinrich Schütz's The Christmas Story, on the Evanston campus. Benjamin Britten's opera Albert Herring, conducted by Herman Felber, was presented by the university's opera workshop on Jan. 30.

Theodore Charles Stone, baritone, gave a recital at International House on Feb. 15 under the sponsorship of the New Friends of Music in Chicago. Jacob Huff was assisting pianist.

Oklahoma City Has Busy Season

OKLAHOMA CITY.—This city has just seen two months of the heaviest concert activity in its history. The Oklahoma City Symphony, conducted by Guy Fraser Harrison, played the equivalent of a full season, with soloists Whitemore and Lowe appearing on Jan. 6, Robert Rudie on Jan. 27, Yi-Kwei Sze on Feb. 17, and Roberta Peters on March 1. Performances were given of Madama Butterfly, in concert version, on Jan. 20; Brahms's A German Requiem on Feb. 8; and A Night in Vienna (Pop concert) on Feb. 13. Two Little Symphony concerts were also heard. The orchestra presents a weekly radio broadcast concert over the national network of the Mutual Broadcasting System.

Recitals during this period were given by Lauritz Melchior, Jan. 22; Jan Peerce, Feb. 9; Toshiya Eto, Feb. 27; and Harald Kreutzberg. Special attractions included performances by Ballet Theatre on Feb. 1 and Fred Waring's Festival of Song on Feb. 28. The Junior Symphony was heard in four concerts and in a television program.

On the basis of a brief personal survey as to the most effective concerts during January and February, I would say that the Ballet Theatre was the popular favorite. Yi-Kwei Sze also won superlatives from listeners.

The choral and operatic offerings of the Oklahoma City Symphony were well executed. The orchestra utilized the Symphony Chorus and choruses from the University of Oklahoma and Oklahoma City University.

—TRACY SILVESTER

Conductors Conference To Be Held in California

VALLEJO, CALIF.—The board of directors of the Vallejo Symphony Association will sponsor a conference for conductors of California community orchestras on May 16.

Recitals in New York

(Continued from page 23)

lude in E minor, and a Scarlatti sonata were played by Miss Kooper. Miss Prinzi, who was accompanied by Leila Edwards, sang Mozart's concert aria *Ch'io mi scordi di te*, Strauss's *Schlechtes Wetter und Allerseelen*, Obradors' *La Guitarra sin prima* and El Vito, and other songs by Rimsky-Korsakoff, Giannini, Tyson, and Worth.

—N. P.

Paul Loyonnet, Pianist Carnegie Hall, Feb. 6

For his second recital, in a series of three devoted to Beethoven's piano sonatas, Paul Loyonnet chose Op. 13, the two in Op. 27, and Op. 111.



Paul Loyonnet

Whether one agrees with him or not on minor points of interpretation, there is no denying the fact that he played these sonatas with understanding, affection, and devotion. His approach to them was subjective and reflective, and nowhere did he use them as vehicles for personal display. Sheer magic was his unfolding of the emotional kernel of the lovely Sonata in E flat, Op. 27, No. 1, until it burst forth in golden shimmering unison scales into a blaze of noontide glory and then subsided into the final hauntingly beautiful chords in E flat. Nor can I recall hearing any performance of Op. 111 as fine as Mr. Loyonnet's was on this occasion. Tityrus, sitting under the shade of his spreading beech at the foot of the Mantuan hills, never sang more tenderly, nor more wistfully, than Mr. Loyonnet did on the piano in this Arietta. How piercingly poignant, too, that melody rang out above the tintinnabular trills! Fine as they were, Mr. Loyonnet's performances of the *Pathétique* and the *Moonlight* sonata lacked the magic with which he invested the other two.

—R. K.

Norwood and Hancock, Piano Duo Town Hall, Feb. 6 (Debut)

Caroline Norwood and Eleanor Hancock gave a program of music originality written for one piano, four hands, which included Mozart's Fantasy in F minor, K. 594; Schubert's Grand Duo, Op. 140; Alan Rawsthorne's *The Creel*; Suite after Izaak Walton; Poulenc's Sonata; Debussy's Six Epigraphes Antiques; and Mendelssohn's *Allegro Brillante*, Op. 92. Since four-hand piano recitals are rare, and since the practice is one of the more charming forms of parlor music-making, there was a pleasant atmosphere of informal musicality about this recital. Both Miss Norwood and Miss Hancock played like two gifted music students involved in a musical game that they liked, playing music that they liked. If their interpretations lacked distinction, there was at least nothing in the playing to suggest that the young ladies thought they possessed it.

—W. F.

Concordia Choir Carnegie Hall, Feb. 7

The Concordia Choir, from Concordia College in Moorhead, Minn., was directed by Paul Christiansen in

a program of unaccompanied choral works that offered Bach's *Jesu, Priceless Treasure*, Ginastera's *The Lamentations of Jeremiah*, Normand Lockwood's *Hosanna*, and pieces by Josquin Des Prés, Palestrina, Grieg, and Kodaly. The concert was given for the benefit of the Norwegian Lutheran Hospital of Brooklyn.

—N. P.

Temple University Choir Town Hall, Feb. 7

Elaine Brown directed the Temple University Choir in a program of works by Josquin Des Prés, Jannequin, Lassus, Morley, Gibbons, Mozart, Copland, Foss, and Dello Joio. Marirose Metz and Wendell Pritchett were the piano accompanists.

—N. P.

Erna Berger, Soprano Town Hall, Feb. 8, 3:00

Erna Berger's third and final recital offered the double attraction of very beautiful singing and a program of unfamiliar works. She sang seven lieder by Mendelssohn and seven by Reger, few of which figure on recital programs these days; yet all of them were of high quality and several were little masterpieces. The Mendelssohn songs were *Liebingsplätzchen*; *Es weiss und rät es doch Keiner*; *Schlafloser Augen Leuchte*; *Neue Liebe*; *Romanze*; *Der Mond*; and *Hexenlied*. The Reger works were *Volskied*; *Rosen*; *Viola d'amour*; *Träume du mein süßes Leben*; *Die Verschmähte*; *Waldseligkeit*; and *Ich glaub lieber Schatz*. Miss Berger was equally felicitous in the rapturous mood of Mendelssohn's *Schlafloser Augen Leuchte*, and the earthy humor and sensuous gusto of Reger's *Ich glaub lieber Schatz*.

Two arias by Grétry and Rameau gave Miss Berger an opportunity to display a vocal mastery that is rare in our concert halls. She closed her program with an *Alleluja* by Handel that also called for endless breath and flexibility. Bozidar Kunc played admirably shaded and sensitive accompaniments, but he should have practised some of the Reger songs and the Handel aria more thoroughly, for there were some ragged passages.

—R. S.

Loewenguth Quartet New York Public Library, Feb. 8, 3:00

Karl Weigl's Quartet in C major, Virgil Thomson's Second Quartet, and a quartet by Marcel Delannoy were played by the Loewenguth Quartet in an afternoon concert.

—N. P.

New Friends of Music Town Hall, Feb. 8, 5:30

Claudio Monteverdi's *The Coronation of Poppea*, composed in 1642, in the composer's 75th year, is still one of the great masterpieces of opera. We hear it today in various arrangements and theoretical restorations (for the score has come down to us in sketchy form), but the tremendous vitality and beauty of the music shine through. It was a happy thought of the New Friends of Music to include it in their series this year, for the work had not been heard in New York for fifteen years.

The American Chamber Opera Society, of which Allen Sven Oxenburgh is director, presented the opera in a new version by Arnold U. Gamson, who conducted the performance. Mr. Gamson used a chamber orchestra made up of strings, with harp and piano. His treatment of the musical texture was free, with occasional lapses into nineteenth- and even twentieth-century harmonic idiom and sonority. But his aim was obviously

to reproduce in modern terms the idiom, the sonorous character, and the feeling of Monteverdi's music. By combing out some glaringly anachronistic cadences and climactic passages à la Puccini, he could improve his version of the score, which is expert in its workmanship. He conducted the opera with real inspiration, and obtained excellent results from most of his singers and the orchestra. The continuo was played by Mary-Louise Brown. The chorus was supplied by the Concert Choir, of which Margaret Hillis is conductor. Chester Kallman's English version of the libretto was smooth and singable.

Since Mr. Gamson had cut out the gods from the cast in his greatly condensed version of the opera, as well as the scene in which it is explained that the action represents the triumph of love and beauty, some members of his audience may have been surprised to see Poppea triumph so easily. Patrick Tavernia was the stage director. The opera was given in semi-concert form. Two flights of broad steps at each side of the stage served as platforms and also as stairs for entrances and exits. The men wore evening dress, some with added decorations and capes. The women were costumed in a confused style, neither strictly historical nor modernly stylish.

The most striking voice in the cast was that of Gloria Lane. At times she let it out with Wagnerian amplitude, with startling results in the context of Monteverdi, but there was no resisting its warmth, its color, and its sumptuous quality. Dramatically, too, Miss Lane made Poppea a creature of flesh and blood and passion, and not a respectable musical mummy. The others in the cast also succeeded in bringing vitality to the production. Jon Crain had the role of Nero; Sarah Fleming, Octavia; Rosemary Carlos, Drusilla; Wilson Jones, Seneca; Laurel Hurley, a Lady-in-Waiting, and a Page; Florence Kopleff, Arnalta; and Willy Jones, a Guard.

—R. S.

Jewish Music Concert Kaufmann Auditorium, Feb. 8

Music by twelve composers was played in the first concert presented by the Composers' Committee for Israeli and American-Jewish Music. Among the works given first New York performances were Paul Ben Haim's *Melody and Variations*, for piano; Josef Tal's Sonata for Violin and Piano; Israeli Dances, for piano, by Itzhak Edel and Haim Alexander; songs by Karl Salomon and Daniel Samburski; and A. W. Binder's Second Trio. The program also included Karol Rathaus' *Rhapsodia-Notturmo*, for cello; Isadore Freed's *Tryptich*, for piano and strings; and songs by Julius Chajes, Jacob Weinberg, and Heinrich Schalit. All of the songs were sung by Sanda Warfield. Zvi Zeitlin, violinist; David Wells, cellist; and Heida Hermanns and Albert Sternklar, pianists, were among the participating instrumentalists.

—N. P.

Marie Broadmeyer, Contralto Town Hall, Feb. 8

Groups of songs by Schubert and Strauss occupied central positions in the program offered by Marie Broadmeyer in her third Town Hall recital, and she sang them warmly and expressively. Still more suited to the contralto's interpretative powers, however, was *Esser madre è un inferno* from Cilea's *L'Aresiana*, and her delivery of it was compelling. Miss Broadmeyer's voice was pleasing in its basic quality, but it was marred almost constantly by a sizable vibrato. She also encountered problems of intonation, and they, like the vibrato, doubtless stemmed from the imperfections of her vocal production. Irving Mopper's *A Nun Takes the Veil* and Margaret Starr McLain's *Song of the Plain Girl* and *When I*

Am Dead were given their first performances by Miss Broadmeyer, who was skillfully accompanied by Ernest Wolff.

—A. H.

Music in the Making Cooper Union, Feb. 8

John J. Becker's Concerto for French Horn and Orchestra and Alan Hovhannes' *Vartan* Concerto were performed for the first time in this rehearsal-concert conducted by David Broekman. Tom Scott was represented by his *Fanfare* and *Cantilena*, for orchestra, and *Piano and Variations on Pop Goes the Weasel*. Michael Kessler, eleven-year-old composer-pianist, played the second movement of his own *Second Piano Sonata*.

—N. P.

Ruth Dryden, Pianist Town Hall, Feb. 10 (Debut)

Ruth Dryden offered a conventional program for her debut recital. Haydn's F minor Variations, Mozart's A major Sonata, Chopin's A flat major Polonaise, and Liszt's Sixth Rhapsody were her major items. Miss Dryden had a certain flair for the keyboard. She had a sensitive touch, a clean technique, and a feeling for music. Yet a diffidence of approach, a holding back as though everything had to be sweetness and light, and her inordinately slow tempos, made most of her performances listless and lifeless. In one piece, however, Liszt's *Funérailles*, she played with dash, gusto and an evident relish in its sonorities.

—R. K.

Ines Carrillo, Pianist Town Hall, Feb. 11

The best of Ines Carrillo's playing was heard in her lovely, high-colored performances of Alberto Ginastera's Six American Preludes and Ravel's *Alborado del gracioso*. Her tone was quite radiant, and her rhythmic instinct seemed uncommonly well developed. However, her performances of the more traditional music of her program were less satisfactory. Bach's English Suite in A minor suffered from a sort of willful percussiveness, and there was something square about its rhythmic animation. Nor was the Franck Prelude, Choral and Fugue successfully projected; here an over-indulged expressivity worked havoc with the structural sense of the work. The program also included a Scarlatti Sonata in C major, and a Chopin group.

—W. F.

Concert Choir Town Hall, Feb. 12

The Concert Choir's second program of the season featured a work



Margaret Hillis

new to New York audiences, Bernhard Heiden's *Three Divine Poems*. These settings of John Donne texts were a shade on the stodgy side but well made and in keeping with the spirit of the poetry. The chorus, under the expert direction of Margaret Hillis, succeeded in making them sound a little less arid than they actually seemed to be. The remainder of the inviting program comprised Mozart's D minor Requiem; Poulenc's *Sept Chansons*; and madrigals by Marenzio, Monteverdi, and Gesualdo. The early Italian pieces were an especial delight performed tastefully and properly by small groups of sing-

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Izler Solomon and Guest Conductors Lead Philharmonic Concerts in Buffalo

Buffalo
THE sixteenth season of the Buffalo Philharmonic was awaited with great interest in view of a new policy that calls for the retaining of Izler Solomon as conductor-in-residence and the engagement of a series of guest conductors. Making his first United States appearance, Joseph Krips, Viennese conductor, was a guest conductor of the orchestra on Feb. 15 in a program that included Mozart's Jupiter Symphony and Schubert's Symphony No. 7. Mr. Solomon has conducted some of the subscription concerts and been in charge of the Pop concerts and the youth program.

In the season's opening performances, on Nov. 15 and 16, the orchestra was conducted by Milton Katims, who gave well-poised, authoritative interpretations of Beethoven's Seventh Symphony and Tchaikovsky's Romeo and Juliet. Benny Goodman was the soloist in Weber's Concertino for Clarinet, Op. 26, and Aaron Copland's Clarinet Concerto. He played with fluency and dexterity.

A second annual ball, part of the Orchestra Society's fund-raising program, was held following the initial concert. An award was presented to Mrs. Carlton M. Smith, chosen by the society for her contributions to the cultural life of the community.

In the second pair of concerts, conducted by Mr. Katims on Nov. 30 and Dec. 2, Yehudi Menuhin gave virtuoso performances of the Bruch Concerto and Saint-Saëns' Introduction and Rondo Capriccioso. The orchestra was heard in Samuel Barber's Symphony No. 1 and in vivid reading of Mozart's Haffner Symphony and Weber's Overture to Euryanthe.

Eugene Istomin was soloist in the third pair of concerts, with Mr. Katims conducting, and gave effective interpretations of Chopin's Piano Concerto in F minor. The programs included performances of Brahms's First Symphony that were invested with fervor, affection, and understanding.

Katims Conducts Tour

During the week of Dec. 3, the orchestra, under Mr. Katims and with Mr. Istomin as guest soloist, made a 17,000-mile concert tour of New York State, New England, and Quebec.

In a special performance on Nov. 2, Mr. Solomon conducted the orchestra in the first Buffalo performances of the symphonic poem Emek, by the contemporary Israeli composer Marc Lavry, and Earl McDonald's Three Poems for Orchestra, on traditional Hebraic and Aramaic themes. Thelma Altman made her first appearance with the orchestra in a group of songs and operatic arias.

The Women's Committee of the Philharmonic Orchestra Society is increasingly active in the interests of the orchestra. A recent move into new quarters not far from the Music Hall will provide the committee with the room needed to carry on its expanding activities.

At the start of its fifth season, the Buffalo Symphonette, a group of Philharmonic musicians under the direction of Fred Ressel, was heard in a program that included Vivaldi's The Seasons; Haydn's Symphony, Op. 10, No. 2; Mozart's Concerto for Bassoon and Orchestra; and Halvorsen's Passacaglia on a Theme by Handel. Soloists were Max Miller, violinist, and Ivan Dichun, bassoonist.

One of the first fall concerts was that of Leonard Warren. This was Mr. Warren's first appearance here,

and his recital opened the 27th year of the Zorah Berry subscription series. The depth and richness of his voice, his intelligent concern for the mood and spirit of his songs, and his fine diction were all a source of much pleasure.

When the Danish National Radio Orchestra played here on Nov. 18, one was impressed with its fine spirit and vitality. Midway in the program, Johan Bentzon, the orchestra's official head, presented Mrs. Berry with a medal on behalf of King Frederik IX and the orchestra, in appreciation of her friendship and generosity.

In performances of taste and technical brilliancy Rudolf Serkin was heard in works by Schubert, Haydn, and Beethoven as well as Adolf Busch's Sonata in C minor, Op. 25. The New Music Quartet made its Buffalo debut in the Buffalo Chamber Music Society series. In an unforgettable evening of ensemble playing, the quartet presented works by Berg (Op. 3), Haydn (Op. 74, No. 3), and Ravel with extraordinary simplicity and unity of feeling.

A recital by Winifred Cecil, soprano, was sponsored in the late fall by the Chromatic Club. Her supreme simplicity and beauty of expression were a source of deep satisfaction in a program devoted to classic and contemporary songs. The Grosvenor Library presented Louis Krasner in Arnold Schönberg's Violin Concerto, prior to his performance of the work with the New York Philharmonic-Symphony.

Rey de la Torre, guitarist, was heard under the auspices of the Albright Gallery in an effective program. Soulima Stravinsky, in a recital of exceptional interest, made his second visit here, playing with a highly individual technique.

In St. Paul's Cathedral the Buffalo Schola Cantorum, assisted by the Chamber Music Society Orchestra, was directed by Reed Jerome in Bach's Magnificat and by Cameron Baird in Haydn's Lord Nelson Mass. Soloists were Florence Ralston and Dorothy Rosenberger, sopranos; Dorothy Harp, contralto; John Priebe, tenor; and Earl Obermeyer, bass.

A program of sacred music, all first performances in Buffalo, was given in Holmes Chapel of Westminster Presbyterian Church on Nov. 25. Works presented were Vaughan Williams' Magnificat, Lalande's Noël, Poulenc's Litanies à la Vierge Noire, and Beyer's Weihnachts Kantate.

Louis Huybrechts of Antwerp, now residing in Buffalo, gave a recital on the newly rebuilt organ in St. Louis Church.

—BERNA BERGHOLTZ

Cleveland Institute Gives Memorial Concert

CLEVELAND.—The Cleveland Institute of Music gave two unique concerts on Jan. 30 and 31. Under the direction of Marcel Dick, a chorus of women's voices, orchestra, and soloists Darline Miller and Helen Leino Cartmell gave fine performances of Pergolesi's Stabat Mater, in memory of the late Beryl Rubinstein, director of the institute for many years. Included in the program was a thrilling performance of Stravinsky's Les Noces, heard for the first time in Cleveland. The four piano parts, played by members of the faculty—William Kurzban, Gerald Snyder, Eugene Mancini, and Mildred Kotora—a large percussion section, and a mixed chorus, with soloists Priscilla DuBois, Helen Leino Cartmell, William Martin, and Chester Roberts, gave a vigorous presentation of this

dissonant work. Capacity audiences at both concerts in Willard Clapp Hall resulted in repeat performances on Feb. 10.

The Cleveland Philharmonic, Karl F. Grossman conducting, gave the first in a series of three programs planned for the 1953 season in Studio 1 of WHK on Feb. 1. Rolf Storseth was the soloist in the Boccherini Concerto for Cello and Orchestra, giving a fine reading of this delightful work. The program opened with Tchaikovsky's Romeo and Juliet and closed with an excellent performance of Brahms's Fourth Symphony. The orchestra is in its sixteenth season, Mr. Grossman having been its musical director from the beginning.

Serving as a training orchestra, the Philharmonic has sent its graduates to a number of the country's major orchestras. There are at present seven-

teen such players in the Cleveland Orchestra.

George Szell, who has been musical director and conductor of the Cleveland Orchestra for the past six years, has signed a new three-year contract. Mr. Szell has increased the orchestra personnel to 95 and has frequently further augmented the ensemble for special works. This year has seen the establishment of a permanent chorus of 225 voices, which is being prepared by Russell Gee and Robert Stofer for performances of the Verdi Requiem on April 30, May 2 and 3.

The Musical Arts Association, which supports the Cleveland Orchestra, has suffered an irreparable loss in the sudden passing on Jan. 30 of its treasurer, Alfred A. Brewster, who had generously contributed his loyal and faithful services for 29 years.

—ELEANOR WINGATE TODD

MTNA Hears School Ensembles

(Continued from page 16)

Other speakers at the session were Charles A. Lutton, manager of the Lutton Music Personnel Service, Chicago, and Don Malin, president of C. C. Birchard & Co., Boston. Mr. Malin remarked that the elementary schools have gained more in materials used during the past ten years than the high schools, and thought too much time is spent by students on rehearsing for contests instead of broadening their knowledge.

Alexander Tcherenpin gave an entertaining talk on The Piano in Chamber Music, for the Saturday morning session of Senior Piano. He spoke of changes from congenial groups who played together for pleasure in the early days of chamber music and how today each performer is impressed only with his own virtuoso accomplishments. Other speakers for this session were Emerson Meyers, Catholic University of America, Washington, D. C., and Howard Waltz, University of Colorado. Original duets for one piano were played by Mr. Waltz and Ramona Keumlich.

Speakers at the School Music session on Saturday morning were Vera Reeve, Music Supervisor, Greenfield, Ind.; Esther Rennick, Birmingham, Ala.; Allen L. Niemi, Northern Michigan College of Education; and Keith Broman, Coe College, Cedar Rapids, Iowa. At the Theory-Composition session, Tom Turner, State University of Iowa, spoke on Suggestions for the Stabilization of Terminology. H. Bryce Jordan, Chapel Hill, N. C., talked of Teaching an Awareness of Musical Styles, at the Music in Colleges session.

The American Music session was devoted to music played by the Berkshire Quartet, of Indiana University, and to Songs of Innocence, by Earl George, performed by an a cappella choir from Ohio Wesleyan University, with Tilden Wells at the piano and Rexford Keller conducting. Ernest Glover conducted the Conservatory Brass Choir in compositions by Creston, Dahl, Riegger, Gardner Read, and Robert Beadell.

At the Psychology division on Saturday morning, James F. Nickerson, University of Kansas; Daniel W. Martin, Baldwin Piano Company, and Morton Keston, University of New Mexico, were the speakers; and at the Voice session, the speakers were Richard DeYoung, De Paul University, Chicago; William E. Ross, Indiana University; and Helen Steen Huls, State Teachers College, St. Cloud, Minn.

A highlight of the convention program was the recital on Saturday afternoon given by Joseph and Lillian Fuchs, violin and viola duo, at a joint session of MTNA and the American String Teachers Association. At another joint session of

ASTA and MTNA later in the afternoon the professional-sounding University of Illinois Symphony gave an enjoyable concert, playing compositions of Gordon Blinkerd, of the university; Poulenc; and Igor Stravinsky, with Soulima Stravinsky as piano soloist. Bernard Goodman conducted.

MTNA and all co-operating organizations held their banquet on Saturday evening. H. W. Heinsheimer spoke on America—Music Unlimited, and after the banquet an opera by Charles Hamm, of the Cincinnati Conservatory faculty, was given. Hamm's The Monkey's Paw is a model for short operas in contemporary vein. It was impressively sung and acted by Helen Houghan Hamm, Richard Grace, Hal Dieffenwierth, Ellis Frakes, and Peggy Lou Hawley.

Speakers at Sunday morning's session of Junior Piano were Ennis Davis; John T. Moore, University of Washington; and Fay Templeton Frisch, New Rochelle, N. Y. For a joint session of MTNA and ASTA, Robert Courte, viola, and Lydia Courte, piano, gave a recital. Among their numbers was Ross Lee Finney's Sonata in A minor for Viola and Piano.

Speakers at the Sunday morning's Certification session were Polly Gibbs, Louisiana State University; Dixie Yost, Phoenix, Ariz.; John H. Lowell, University of Michigan; Sidney Morrow, Brooklyn, N. Y.; Mary Heim, Cape Girardeau, Mo.; John O. Samuel, Rocky River, Ohio; and Henry Hobart, Phillips University, Enid, Okla.

The Therapy session on Sunday was one of the most interesting meetings I attended. Joining Abe Pepinsky and E. Thayer Gaston in a panel discussion were Donald E. Michel, director of Music Therapy, Winter Veterans Administration Hospital, Topeka, Kan.; Wayne Ruppenthal, director of Music Therapy, Topeka State Hospital; Robert F. Unkefer, assistant director, Adjunctive Therapy, Menninger Foundation. They presented a survey of interesting cases requiring varying periods of treatment. The personnel of an orchestra and band in their institutions is made up largely of staff members because patients do not wish to play with outsiders.

Alice S. Plaut, head of Fine Arts Department, Cincinnati Public Library, gave a detailed survey of the many services her library gives, for the MLA session Sunday afternoon, and Richard M. Murphy, Oberlin College, explained how to cope with the problems of The Music Library in the College School of Music.

An MTNA business meeting closed the afternoon sessions, and those members remaining heard a concert given by Parvin Titus, organist and conductor, and his Christ Church choirs.

SWEDEN

Stockholm Orchestra Observes

Golden Jubilee Season

By INGRID SANDBERG

KONSERTFÖRENINGEN, the Stockholm symphony, is celebrating its fiftieth anniversary this season. The jubilee was commemorated by two special festival concerts of Swedish music, both conducted by Carl Garaguly, on Oct. 21 and 22. Composers represented on the programs were Franz Berwald, Tor Aulin, Hugo Alfvén, Gösta Nyström, Adolf Wiklund, and Wilhelm Stenhammar. Olof Wibergh scored as the soloist in Stenhammar's Piano Concerto No. 2, in D minor. It should be remembered that in the orchestra's first concert on Oct. 21, 1902, Aulin was the conductor and Stenhammar the piano soloist.

Substituting for Wilhelm Furtwängler, who was ill, Dean Dixon opened the season on Sept. 17, 18, and 19 with inspired readings of Brahms's Symphony No. 3 and Franz Berwald's Overture to Estrella di Soria. In Mr. Dixon we have come to find an intellectual, deeply penetrating, and sensitive artist. His perfect understanding of Stenhammar's Symphony No. 2, in G minor, music presumably unfamiliar to him, was nothing less than startling.

An outstanding event was the thrice-repeated performance of Verdi's Requiem on Oct. 29, 30, and 31. Igor Markevitch offered an exquisite interpretation of the score that was ideal in its tempos and sureness of style. Birgit Nilsson's glowing soprano voice had a smooth flexibility and expressiveness that lent an unforgettable beauty to the *Salve me*, the *Lacrymosa* dies illa, and the solos in the *Domine Jesu*. Lorri Lail sang the contralto part with some harshness, but Uno Ebelius, tenor, and Leon Björker, bass, were both well suited to their parts. The magnificent chorus was prepared by Johannes Norrby.

Mr. Markevitch conducted twelve concerts during the fall season. Carl Garaguly, the permanent conductor, will lead the orchestra in 22 concerts before the season's end, and Sixten Ehrling, seventeen. Two conductors from the North, Nils-Eric Fougstedt from Finland and Odd Gruner-Hegge from Norway, will appear with the Stockholm orchestra for the first time, and Hans Schmidt-Isserstedt will conduct a performance of Haydn's *The Creation*, with soprano Edith Oldrup-Björling, tenor Karl-Olof Johansson, and baritone Sigurd Björling as soloists. Joseph Keilberth will also conduct one concert in April.

The Wedge Is Active

On Sunday afternoons the Little Concert Hall in Stockholm is occupied alternately by The Wedge and Intimate Music. The Wedge is now acting as the Stockholm chapter of the International Society for Contemporary Music. Its contribution to the musical scene this fall was the first performance in Sweden of Frank Martin's oratorio, *Le Vin Herbé*, on

Sept. 27. It proved to be a fascinating work as conducted by Eric Ericson and sung by Elisabeth Söderström, as Isolde; Kerstin Meyer, as Isolde with the white hands; and Nicolai Gedda, as Tristan. Intimate Music is presenting a series of programs devoted to chamber music for piano and strings, opening its season on Oct. 18 with a concert by the Chigiano Quintet of Siena, Italy.

Three violinists, familiar to audiences here, won critical acclaim during the fall season: Yehudi Menuhin, in a program of Bach, Beethoven, Saint-Saëns, and Bartok; Isaac Stern, admirably assisted by Alexander Zakin, in a program of Bach and Prokofiev; and Wolfgang Schneiderhan, in a program of Bach, Beethoven, and Brahms. A name new to us was Julian Olevisky, a young American violinist making his first European tour. In his recital on Oct. 7, he showed considerable technical skill, concentration of will and sentiment, and a definite sense of style. On Oct. 17, Jaroslav Suchy, now the first violinist at the Malmö Konsertstiftelse, played a Bach solo violin sonata with fascinating intensity in his first Stockholm recital.

Andrés Segovia, making his annual visit to this country, appeared on Oct. 9 in a program of works that he culled from various libraries and private collections, including a suite by the eighteenth-century composer S. L. Weiss and Sonatina Meridional by Manuel Ponce.

American Singers Heard

A trio, comprising Marian Anderson, Ellabelle Davis, and Todd Duncan, was heard in a concert that led one to make the generalization that American singers are more sensitive to European, and especially German, song than are their Italian colleagues. Of the latter, the tenor Giuseppe di Stefano made his Stockholm debut on Nov. 2. His program, like those of Beniamino Gigli and other Italian singers heard here, consisted of operatic arias and street ballads, with nothing in between. There appears to be no sensitivity for the *romanza* among these artists. There is an infectious joy and beauty of sound in their singing, dangerously disarming for its open-hearted enthusiasm, but the darker mysteries of the soul are unexplored—it is like the singing of the birds.

A gifted young Danish pianist, Bengt Johansson, kindled our interest in two contemporary composers of that country, Jørgen Jersild and Niels Viggo Benzon, in his recital on Oct. 19. A Bach suite revealed Mr. Johansson's fine sense of style and his devotion to the old masters.

Three Swedish composers were honored in special concerts this season. The 25th anniversary of the death of Wilhelm Stenhammar was celebrated by concerts in Malmö on Oct. 19, in Gävle on Nov. 5, and in Göteborg on Nov. 20; his Second Symphony was conducted by Dean Dixon over the national radio on Nov. 2.

Styrbjörn Lindedal, conductor of the Göteborg Grand Theatre, coaches Kjerstin Dellert for her debut as Musette in *La Bohème*



Hakan von Eichwald will conduct a memorial concert in Hålsingborg on April 19 featuring the composer's *A Nation*, for baritone, mixed chorus, and orchestra, with Bernhard Sönerstedt as soloist. Stenhammar was also honored in Stockholm, as mentioned above, in connection with the Konsertföreningen's jubilee celebrations.

The Nordvästra Skanes Orkesterförening observed Kurt Atterberg's 65th birthday with a performance of his *Sinfonica Romantica* on Jan. 15. Atterberg's Symphony No. 3, *West Coast Pictures*, was performed by the Malmö Konsertstiftelse under Sten-Ake Axelsson on Dec. 14. Nils Eriksson, a resident of Norrköping, was honored by his native town in four concerts offering his *Concerto for Bassoon*, a cantata, and two orchestral suites.

Issay Dobrowen, Sixten Eckerberg, and Dean Dixon are the principal conductors of the Göteborgs Orkesterförening this season. Among the several guest conductors are Lennart Svegelius, who conducted Bach's *Christmas Oratorio* on Dec. 9, and Mogens Wöldike, who will conduct two performances of Handel's *Messiah* in March. Igor Markevitch made his debut on the podium in Göteborg in September, and Pierino Gamba is scheduled to conduct a concert on Feb. 27. Noted soloists include Yehudi Menuhin, Paul Badura-Skoda, Szymon Goldberg, Louis Perlemuter, and Bronislaw Gimpel. On Jan. 18 Heinz Freudenthal conducted Mozart's *Song to the Sun* and Schubert's *Miriam's Siegesgesang* with Ingrid Eksell, soprano, as soloist.

Mr. Freudenthal is the permanent conductor of the Norrköpings Orkesterförening, and his program for the season centers on the works of Beethoven and Corelli. The orchestra will celebrate the tricentennial an-

niversary of the death of Corelli in six concerts, playing four concerti grossi, a concerto for strings, and *La Folia*. Beethoven's nine symphonies will be heard. The orchestras of Norrköping and Hålsingborg, the latter under the direction of Hakan von Eichwald, will fulfill engagements in several neighboring towns. The Läns Orkesterförening in Gävle, conducted by Stig Westerberg, will also make a tour of eight towns in addition to its regular season at home. Sten-Ake Axelsson will conduct the resident orchestra in Malmö, of which he is a permanent conductor, in fourteen concerts this season; guest conductors will include Dean Dixon, Robert Wagner, Albert Wolff, and Franz André.

Prospecti reveal a proportion of one to four between music by Swedish composers figuring in orchestral programs this season and the music of other countries.

If the Stockholm Royal Opera has afforded little exciting news, the opera theatre in Göteborg has presented a taxing and ambitious repertory this season. Among the musical comedies and operettas have been *Kiss Me Kate*; *A Night in Venice*; Oskar Straus's *The Last Waltz*; and Francis Lopez' *Don Carlos*. The Swedish ballet *Miss Julie*, to music by Ture Rangström, is to be produced in a double bill with *Cavalleria Rusticana*. *Madama Butterfly*, *Così Fan Tutte*, Benjamin Britten's *Albert Herring*, and his cantata *Saint Nicolas* will be revived. Menotti's *Amahl and the Night Visitors* and Stravinsky's *The Rake's Progress* will have their first Scandinavian presentations in Göteborg. After many years' absence *The Barber of Seville* will appear in a thoroughly new production. The strong man behind all these admirable musical efforts is Styrbjörn Lindedal, first conductor of the theatre.

Norway Optimistic About Establishment Of Permanent National Opera Company

By BORRE QVAMME

NORWAY was, until 150 years ago, the cultural and political province of Denmark and, as its kings resided in Copenhagen, its capital did not have the cultural advantages of being the seat of royalty. Oslo cannot therefore claim the tradition in opera and ballet that Copenhagen and Stockholm can. Only intermittently has it been the home of a year-round opera company, so that local singers have had to seek engagements abroad, chiefly in German opera houses where good Scandinavian singers are always welcome. The leading theatres of Norway have presented operas fairly regularly, however, and it now looks as if a permanent na-

tional opera company is to be established at long last. Among the memorable performances of the last few years are Anne Brown's singing in Rex Harrower's fine productions of *The Medium* and *The Consul*, the *Carmen* of Eva Gustavson (the *Amneris* of the Toscanini broadcast of *Aida*), and Randi Helseth in the title role of *La Traviata*.

Norway has only two towns of more than a hundred thousand inhabitants, Oslo and Bergen, and both of them have good symphony orchestras. The Philharmonic Society of Oslo, conducted by Odd Gruner-Hegge, is the leading orchestra and has 67 regular members. It gives an average of two concerts a week throughout the season, which lasts from September to May, and has a

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Orchestras in New York

(Continued from page 27)
Marsh, baritone. Mr. Chabay took the honors, with secure and stylistically finished singing of very difficult music. The others sounded somewhat drab. Mr. Shaw was obviously inspired by the music, but he did not always succeed in keeping the orchestra with the singers.

Although I think the 1946 performance of Hindemith's Lincoln requiem after Whitman was firmer and more compelling than this one, I still found the music full of grandeur and magnificent craftsmanship. The soloists were Benjamin DeLoache, baritone; and Carol Jones, mezzo-soprano. —R. S.

Little Orchestra Repeats Bizet's The Pearl Fishers

When the Little Orchestra Society under Thomas Scherman presented Bizet's opera *The Pearl Fishers* in concert form on April 30, 1952, in Town Hall, the work had not been heard in New York since the season of 1916-17 at the Metropolitan Opera. So popular did it prove that Mr. Scherman decided to repeat the performance this season in Carnegie Hall, and the size and the enthusiasm of the audience at the concert on Feb. 16 proved his wisdom in so doing.

There are some lovely tunes in *The Pearl Fishers*, some fascinating bits of harmonization and scoring, but it is easy to see why the opera has not held the boards. Much of it is thin and conventional; the libretto is a shabby bag of tricks, for all its slickness of workmanship; and the work is static. The familiar arias and ensembles call for great beauty of voice and security of style, and the choruses are by no means easy. Produced lavishly, with a magnificent cast, *The Pearl Fishers* might be successful today. But it was probably better to hear the music in concert form, and satisfy our curiosity without the expense of a full production.

Two members of the cast were familiar from last year: Martial Singher, as Zurga; and Kennel Smith, as Nourabad. The others were new: Rhea Jackson, as Leila; and Davis Cunningham, as Nadir. The Westminster Choir sang the choral parts. Vocally, the performances were adequate but undistinguished, with the exception of Mr. Singher, who was of course completely at home in his role. Miss Jackson's voice sounded velvety in some passages and gleamingly intense in some of the climaxes, but she seemed nervous and her production was unsteady much of the time. Mr. Cunningham sang vigorously but with too little freedom and beauty of top quality. Mr. Smith had the necessary

weight of voice for his role, but his French diction, like that of Miss Jackson and Mr. Cunningham, left something to be desired, and he could have sung with greater dramatic power. The singers were not to blame for forcing their voices at times, for Mr. Scherman let himself be carried away by excitement and kept the orchestra much too loud almost all evening. —R. S.

Walter Conducts Das Lied von der Erde

New York Philharmonic-Symphony, Bruno Walter conducting. Elena Nikolaidi, contralto; Set Svanholm, tenor. Carnegie Hall, Feb. 19:

Symphony No. 102, in B flat major Haydn
Das Lied von der Erde.....Mahler

Mahler had a morbid fear of death and spent much of his adult life anticipating it in one way or another. His friends and close relations saw it in various forms, but it was perforce manifest to the public only in his music. It has been widely mistaken for *weltschmerz* of some obscure Freudian variety whereas it really was world-passion and a nostalgia in advance, as it were, for the physical life from which the composer was forever anticipating departure. He also was superstitious about it and refused to designate *Das Lied von der Erde* as his Ninth Symphony (which it was, chronologically), on the basis that both Beethoven and Schubert died after the completion of their ninth symphonies.

These psychological factors are essential to any true understanding of *Das Lied*, although the words of the six Chinese poems that form the text make clear the fatalistic philosophy of the composer—The Drinking Song of Earthly Woe, The Lonely One in Autumn, Of Youth, Of Beauty, The Drunken One in Springtime, The Farewell. Chinese philosophy had great fascination for many German romanticists and Mahler was one of them.

The composition in performance is more grateful for the contralto than it is for the tenor because the latter must work so much of the time against an overpowering orchestral background. Mr. Svanholm could not do much more with his part than simply to make it heard, and Mr. Walter was not inclined to give quarter to either singer. Miss Nikolaidi, whose beautiful voice and comfortable style are perfectly suited to this music, was able to soar above the orchestra and still achieve fine nuances of interpretation. As an intimate friend and disciple of Mahler, Mr. Walter provides what must be considered a definitive



Elena Nikolaidi is sketched in rehearsal with the Philharmonic-Symphony under Bruno Walter for the orchestra's performances of Mahler's *Das Lied von der Erde*. Set Svanholm, tenor soloist, is shown seated at the right

reading of this music, although it was not performed by him or anyone else during the composer's lifetime. It has all the warmth and mellow passion with which Mr. Walter habitually invests the music of his master, and it plainly is a labor of love. —R. E.

At the Sunday afternoon concert on Feb. 22, Mr. Walter prefaced Mahler's *Das Lied von der Erde* with an eloquent performance of Vaughan Williams' *Fantasia on a Theme by Thomas Tallis*. —R. S.

Little Orchestra Society Hunter College, Feb. 21, 11:00

Nicolai Berezowsky's new children's opera, *Babar, the Elephant*, with a libretto by Dorothy Heyward, was given its first performance by the Little Orchestra Society and assisting singers and dancers under the musical direction of Thomas Scherman. Max Leavitt who staged the work in what he described as a "semi-concert version", appeared as the Ringmaster; William Diehl was Babar; Edith Gordon was Celeste; and Ruth Kobart was the Old Lady. Other members of the cast were Robert Dyer, Margaret Ritter, Deborah Alden, Louise Whetsel, Lewis Brooks, Sheldon Soffer, Charles Riley, Frank Carroll, Patricia Ferrier, Victoria Duval, Modenna Brown, and Bill Aubrey. The opera is to be given again by the same forces in the same auditorium on April 4. —N. P.

NBC Symphony Offers Novel Rossini Overture

The data is not at hand, but my impression is that Rossini has been

represented more often than any other composer in the NBC Symphony's programs thus far this season. Guido Cantelli, resuming his now familiar place as alternate for Arturo Toscanini, opened the broadcast concert on Feb. 21 with the trashy Overture of *The Siege of Corinth*, and somehow managed to make this splendid orchestra sound like an Italian provincial band. The performance was sloppy, befitting such fifth-rate music. The major work was Tchaikovsky's Sixth Symphony, and although its pathos was lost completely in Mr. Cantelli's interpretation he did elicit a vibrant and even, by way of left-handed compliment, a rather buoyant reading. There was fastidious attention to details, as usual with this conductor, but little penetration into the essential emotionalism of the *Pathétique*. The third movement was made a study in velocity, and as such it was impressive. The rest was just run through. —J. L.

Badura-Skoda Soloist With Philharmonic

New York Philharmonic-Symphony, Franco Auteri, conductor. Paul Badura-Skoda, pianist. Carnegie Hall, Feb. 21:

Excerpts from *Die Meistersinger*.... Wagner
Piano Concerto in B flat, K. 595.... Mozart
Symphony No. 1, C minor.... Brahms

The young Viennese pianist Paul Badura-Skoda, making his first New York orchestral appearance in this concert, gave a memorable performance of Mozart's last concerto. He played it with an imaginative under-

(Continued on page 34)

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Recitals in New York

(Continued from page 29)

ers. The capable soloists for the Mozart Mass were Suzanne der Derian, soprano; Charlotte Boehm, contralto; Simon George, tenor; and Eugene Brice, bass.

—A. B.

Jan Gorbaty, pianist Town Hall, Feb. 14, 3:00 (Debut)

Jan Gorbaty, Polish pianist who made his first New York appearance in 1950 with the New York Little Symphony, played the Bach-Busoni Organ Toccata in C major, Beethoven's Appassionata Sonata, Szymanowski's Variations in B flat minor, and pieces by Hummel, Chopin, and Stravinsky in his local recital debut. This program was well calculated to display the pianist's startling technical facility. Only occasionally did the high energy level of tempos or dynamics that he set for himself tend to obscure detail in swift or noisy passages. But Mr. Gorbaty's performance was no mere pyrotechnic display. His interpretations, particularly of the Beethoven work, were thoughtful and guided by an extreme sensitivity. By developing a more clearly defined expressive means—a means of fuller personal projection—and by maintaining his present high level of execution, Mr. Gorbaty should fulfill his promise as one of our most gifted young artists.

—C. B.

Ann and Bets Gantvoort Carnegie Recital Hall, Feb. 15, 3:00

Ann and Bets Gantvoort, identical twins possessing what are said to be identical voices, added considerable freshness and charm to the current concert season with a program devoted to music composed for two voices. Singing sweetly and easily, they presented a varied list of works by eleven composers ranging from Thomas Morley to Henry Cowell, by way of Peerson, Purcell, Vivaldi, Berlioz, Schumann, Brahms, Franck, Vaughan Williams, and Thiman.

Virtually all of the songs were attractive, and some, such as Schumann's *Schön ist das Fest des Lenzes*, Brahms's *Wenn ein müder Lieb*, Berlioz's *Prière du Matin*, and Franck's *Les Danses de Lormont* were especially beautiful. Alice Wightman's smooth accompaniments contributed to the success of this modest but delightful revival of neglected vocal chamber music.

—A. H.

Mary Bothwell, Soprano Town Hall, Feb. 15, 3:00

Mary Bothwell, Canadian soprano, made her annual New York appearance in a program that included the *Dich theure Halle* from *Tannhäuser*, the *Liebestod* from *Tristan*, and two of the *Wesendonck* songs by Wagner, followed by two groups of songs by Wolf and Strauss. Miss Bothwell sang with the confidence of one who has studied these pieces seriously and thoroughly assimilated their textual and musical poetry. Her phrasing and vocal inflection were stylistically impeccable, and her diction was at all times clear. Her range, however, was fairly uneven—the extreme registers were thin and unsupported—so that the performance wanted variation of dynamic color. Paul Meyer was the more than able accompanist.

—C. B.

Olga Coelho, Soprano-Guitarist Town Hall, Feb. 15

A distinctive and in her fashion a distinguished artist, Olga Coelho offered a recital that was notable for the high degree of personal communication that is her hallmark. Infor-



Artur Rubinstein Gerard Souzay

mality and what the Latinos call "mañana" were the rule; the evening started a half-hour late and Miss Coelho introduced each number at length despite the ample notes provided in the program book. But the audience was content to let her go her usual way. South American songs predominated, of course; the finest of them was a transcription by the composer of the familiar *Bachiana Brasileira No. 5* and a voodoo chant also attributed to Villa-Lobos. There were a few ill-advised offerings, such as Dowland's *If My Complaints Could Passions Move* and Alessandro Scarlatti's *Se Florindo è fedele*; in these and in a group of traditional Celtic and American Negro folk tunes there was a tendency to impose one style upon another and unhappily so. Miss Coelho was at home in the music of her own people, and one hopes she will narrow her repertoire to best take advantage of her charming and commanding mastery of the Latin idiom.

—J. L.

Musicians' Guild Town Hall, Feb. 16

The Kroll Quartet's performance of Beethoven's Quartet in B flat, Op. 130, the concluding item in the Musicians' Guild's third concert of the season, seemed intensely vital and strong when it followed Joseph Fuchs's and Artur Balsam's overly decorous exposition of Fauré's Violin and Piano Sonata in A major, Op. 13. Their conception of the sonata was certainly fallacious in that it relegated the strong piano part to a second-class position, turning the work into a violin solo with muted piano accompaniment.

The program opened with an ingratiating account of Mozart's *Divertimento* in E flat, K. 563, for violin, viola, and cello, played by Mr. Fuchs, Lillian Fuchs, and Leonard Rose.

—A. H.

Gerard Souzay, Baritone Town Hall, Feb. 17

Gerard Souzay again revealed himself to be a distinguished recitalist when he returned to Town Hall for his 1952-53 New York recital. His exemplary program was made up of the works of only six composers—Lully, who was represented by *Air de Ballet* and arias from *Alceste* and *Cadmus et Hermione*; Schumann, by *Der arme Peter*, *Der Sandmann*, *Der schwere Abend*, and *Geständnis*; Musorgsky, by *Au bord du Don*, *Berceuse de la mort*, and *Savichna*; Fauré, by *L'Horizon Chimérique*; Poulenc, by *Le Bestiaire* and *La Belle Jeunesse*; and Leguérney, whose *La Nuit* (a cycle of three songs) and *A son Page* were given their first New York performances.

The young baritone's virtuosity and versatility made it possible for him to move from style to style with utmost ease, and he was able to project the macabre aspect of *Berceuse de la mort*, for example, quite as convincingly as he could mirror the fanciful impressions of Poulenc's charming cycle *Le Bestiaire*. Mr. Souzay seemed to have given the most careful consideration to every detail of

his interpretations, and he had almost invariably made a wise decision as to the disposition of each one.

The Leguérney songs are pleasantly lush and atmospheric, but they were rather pale in the company of the really fine songs that surrounded them.

James Shomate provided Mr. Souzay with fluent and well-modulated accompaniments throughout the evening.

—A. H.

Artur Rubinstein, Pianist Carnegie Hall, Feb. 18

On Jan. 8, 1906, a young Polish pianist, barely out of his teens, dazzled New York at his debut, as soloist with the Philadelphia Orchestra under Fritz Scheel. Today his playing retains its fire and resilience, but it has mellowed and gained in introspective richness. Perhaps the most memorable interpretations at this recital were those of intimate pieces, such as Brahms's *Intermezzo* in B flat minor, Op. 117, and *Capriccio* in B minor, Op. 76; Debussy's *La fille aux cheveux de lin*; and Chopin's *Berceuse*. Mr. Rubinstein is so many-sided as an artist that one is apt to take his powers as a tone colorist for granted. But nothing more exquisite could have been desired than his coloring and shading of Debussy's *Ondine*, and of the songful arabesques of the *Berceuse* of Chopin.

He opened the evening with a brilliant, if somewhat detached performance of Franck's *Prelude*, *Chorale*, and *Fugue*. Many pianists come to grief with the tempo in the fugue. As the music becomes more and more complex and thick in texture, they slacken the tempo until the main theme of the fugue is barely recognizable. Mr. Rubinstein, with his transcendental technique, never slackened the tempo at all, and the work fell into shape beautifully. In Schumann's *Carnaval*, he tended to drive the impetuous sections too much, but the *Eusebius* and the other lyric episodes were played with great warmth and imaginative freedom. He closed his program with Chopin's *Polonaise* in A flat major, Op. 53, and succeeded in making its hackneyed measures sound as fresh as if dozens of pianists had not been pounding them into our ears these many years past.

—R. S.

Bach Aria Group Town Hall, Feb. 18

The Bach Aria Group, directed by William H. Scheide, presented in its third and final concert of the current series another array of cantata arias and duets and three cantatas in their entirety—No. 135, *Ach Herr, mich armen Sünder*; No. 156, *Ich steh mit einem Fuss im Grabe*; and No. 102, *Herr, deine Augen sehen nach dem Glauben*.

The regular members of the group participating on this occasion were Carol Smith, alto; Jan Pearce, tenor; Norman Farrow, bass-baritone; Robert Bloom, oboe; Maurice Wilk, violin; Bernard Greenhouse, cello; and Erich Itor Kahn, piano. Harry Shulman was the assisting oboist. The chorus and orchestra was under the expert guidance of Frank Briefe, the group's regular conductor.

The program was of such general excellence, both as to content and performance, that to single out a few highlights seems superfluous. Miss Smith's singing throughout the evening was as communicative and evocative as one could desire, and her low tones had the somber richness of burnished gold. Norman Farrow made dullish recitatives sound as interesting and beautiful as arias. Particularly commendable was the polish and artistry with which Mr. Pearce sang the fiendishly difficult aria *Erschreke* doch from the 102nd Cantata. Robert Bloom and Harry Shulman seemed unsurpassable in their playing of the oboe obligatos.

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Orchestras in New York

(Continued from page 32)
standing of its mood of quiet resignation, with depth of feeling, beauty of tone, and a crystalline clarity throughout. Within a small-scaled dynamic frame, he achieved the utmost in subtle refinements and coloration. The Larghetto was sung on the keyboard with an introspective and tender sadness that was like the last flickering glow of an autumnal twilight, yet there was nothing sentimental about Mr. Badura-Skoda's performance. The orchestra was reduced to chamber size for the concerto, and Mr. Autori and the members of the Philharmonic gave Mr. Badura-Skoda well-balanced and integrated support.

The Brahms symphony was a last minute replacement for the Tchaikovsky Fourth originally scheduled for this concert. Both the symphony and the Wagner selections were given commendable, if routine, performances.

—R. K.

Johannesen Heard With Orchestra Association

National Orchestral Association
Leon Barzin, conductor. Grant Johannesen, pianist. Carnegie Hall, Feb. 23

Overture, Portsmouth Point... Walton
Piano Concerto in C minor, K. 491... Mozart
Piano Concerto for the Left Hand... Ravel
Don Juan... Strauss

Grant Johannesen's playing of the Mozart and Ravel concertos was characterized by a degree of concentration, more intellectual than emotional, and a strength of character lacking in many of our younger musicians. In revealing a thorough stylistic comprehension of the two

very dissimilar works, he gave the impression that in each case the music was being performed as the composer intended. His rendering of Mozart's C minor Concerto, a thoughtful and fairly somber work, was full-bodied and dramatically expressive, yet never harsh. Every nuance was caught in a controlled, quietly assured performance.

The Ravel concerto, on the other hand, emerged (as it should) as the angry testament of a victory over physical limitation that it represents. The fact that Mr. Johannesen used only his left hand in surmounting the formidable technical obstacles devised by the composer was not alone responsible for the tension and excitement generated in this performance. The enthusiastic and deserved ovation accorded the pianist at its conclusion was shared by the members of the orchestra.

Mr. Barzin's readings of the shal-lowly theatrical Portsmouth Point overture and the Strauss tone poem were animated but without great distinction. In the concerted works, however, the orchestra was apparently inspired by the serious purpose of the featured soloist and proved more than adequate in its support.

—C. B.

Ormandy Conducts Mahler's Second Symphony

Philadelphia Orchestra, Eugene Ormandy, conductor. Rita Kolacz, soprano; Janice Moudry, contralto. University of Pennsylvania Choral Society, Robert Godsall, director. Carnegie Hall, Feb. 24:

Symphony No. 2 (Resurrection) . . . Mahler

Mr. Ormandy gave us a magnificent

interpretation of Mahler's Second Symphony, not merely sensuously overwhelming in its beauty and range of sound, but full of vision and dramatic intuition. For all its gigantic apparatus of augmented brasses, winds, and timpani, organ, bells, harps, and strings, with its offstage fanfares and with its staggering climax, Mahler's Second Symphony is actually an intimate and introspective work. Even the first movement is predominantly subdued in mood and transparent in texture, in spite of its solemnity of mood and its savage outbursts, which seem to flash out like flames from some sepulchral pit.

The second movement, the apotheosis of the Ländler, is a marvel of harmonic coloring and an unforgettable vision of pastoral peace, through which dark premonitions seem to loom. Mahler used his song about St. Anthony of Padua's sermon to the fishes as the basis of the third movement, and a comparison of the song with the symphonic movement reveals what a master of form and orchestration he was. The mystical fourth movement sets off the massive fresco of the finale, in which the boldness and passionate intensity of the treatment atone for the commonplaces of the material. This edifice may be built with stucco instead of stone, but it is still awe-inspiring in its proportions.

The orchestration of this symphony would be enough in itself to make it worth hearing. It is filled with passages of exquisite delicacy and imagination, in which the musicians of the orchestra seemed to revel. Mr. Ormandy did not use quite as many brasses as Mahler wanted, but one did not miss them, so adroitly was the performance arranged. Both of the soloists were admirable. Miss Moudry has a powerful, warm voice that was exactly right for the solo in the Urlicht, which Mr. Ormandy took at a much faster tempo than does Bruno Walter. Miss Kolacz, a young Philadelphian who made her New York debut on this occasion, also sang well, and her voice, like Miss Moudry's, cut through in the climax in a manner that proved its mettle. The chorus had been admirably trained and made its difficult piano entrances without a tremor. After the tones of the colossal last page had died away, the audience burst into a storm of applause that lasted fifteen minutes. So much for the anti-Mahlerites who claim that his works are unpopular!

—R. S.

Classic Chamber Orchestra Makes First Appearance

On Feb. 25 in Town Hall, Sidney Baron launched his newly-organized Classic Chamber Orchestra, consisting of 28 musicians, with An Evening of Mozart. Erna Berger, soprano, and Reginald Kell, clarinetist, were the excellent soloists in a program that comprised two great symphonies from the Salzburg period—K. 201, in A, and K. 319, in B flat; two concert arias—Mia speranza adorata, K. 416, and No, no, che non sei capace, K. 419; and the A major Clarinet Concerto, K. 622.

Mr. Baron conducted from memory, in an authoritative and forthright manner and with a minimum of gestures. The small orchestra proved to be an ideal medium for the works chosen, making for clarity of outline and balance of timbre. There was occasional coarseness in the string section, and the ensemble did not as yet have the sheen that long and close association brings. Nevertheless, its playing on this occasion was altogether commendable. The slight raspiness of the strings even added a pungency to the rhythm of the Minuetto in the B flat Symphony that contrasted admirably with the gracefulness of the Ländler-like Trio. The symphony as a whole was one airy, sunshiny, vivacious epitome of the dance. Mr. Baron brought out the transparent texture of

the Andante from the A major Symphony deftly and with rare good taste, lingering over its lovely phrases with a connoisseur's delight.

Except for some straining after the high notes, Miss Berger sang the difficult coloratura arias with her wonted artistry, with cool and impersonal detachment, with an intimate understanding of their style, and with a stunning bravura. Mr. Kell's playing was as profoundly moving as it was flawless and beautiful. Mr. Baron and his forces matched it with equal luminosity.

—R. K.

Stravinsky Leads Philharmonic in His Works

New York Philharmonic-Symphony, Igor Stravinsky conducting. Carnegie Hall, Feb. 26:

All-Stravinsky program

In his first appearance with the Philharmonic since January, 1946, Igor Stravinsky conducted a program of his own works representing the lighter side of his creative output over roughly three decades: Suite from Pulcinella (1920), Jeu de Cartes (1936), Four Etudes for Orchestra (1914-28), Baiser de la Fée (1923), and the Lullaby and Finale from L'Oiseau de Feu (1909). Underlying the levity of this music are the qualities basic to all of Stravinsky's works, his technical innovations with regard to melody, rhythm, counterpoint, and tonality and his striking ingenuity and boldness in the use of these materials. In the Firebird excerpts one sees the beginnings of all this. Although the thematic ingredients, Russian folk melodies for the most part, still serve a structural function in this work, Stravinsky's early break from the practices of his predecessors can be seen in his methods of harmonic prolongation (the first 25 measures of the Lullaby, for instance, can be said to consist of no more than a simple tonic-dominant-tonic progression). In the hands of Bach such a technique served to intensify the momentum of a structural progression; Stravinsky, however, seems to have deliberately attempted to enervate this force and thereby attenuate the tonal implications of his music. It is a weakness in the techniques that create and maintain tonal coherence, without significant rhythmic or contrapuntal compensations, that undermine a work like the Four Etudes, which are orchestrated versions of the three quartet pieces of 1914 and a pianola piece of 1917.

The characteristics of Stravinsky's art, whether tempered or intensified, and his imaginative embellishments on basic patterns of Pergolesi in the Pulcinella suite and Tchaikovsky in the Baiser de la Fée are, on the other hand, successfully combined in these works, and it was a pleasure to hear them conducted as knowingly as only the composer can. The wit and skillful orchestration in the Jeu de Cartes were revealed with telling sophistication under Stravinsky's baton.

The program was repeated on Sunday afternoon, with the exception of the Four Etudes, which had received their first performances by the Philharmonic.

—C. B.

Works for Piano And Chamber Orchestra

Chamber orchestra, Frederick Prausnitz conducting. Joseph Bloch, pianist. Town Hall, Feb. 26:

Aubade, Choreographic Concerto for Piano and 18 Instruments... Poulenc
Piano Concerto in C major, K. 415... Mozart
Concerto for 9 Instruments, Op. 24... Webern
Concerto for Small Orchestra with Piano Obligato... Johnson

Works for piano and chamber orchestra are relatively seldom played as the size of the ensemble is usually thought too small for symphony concerts and too large for most chamber

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Recitals in New York

(Continued from page 33)

In such a roof-raising chorus, too, as Herr, deine Augen sehen nach dem Glauben, from which the 102nd Cantata gets its name, Bach created music as rowdy and syncopated as anything that ever came out of Dixieland. Mr. Brief and his forces whooped it up and everybody in the audience completely ignored, and rightly so, the program admonishment not to applaud during the performances of the cantatas.

—R. K.



Jakob Gimpel

Mary Howe

Juilliard String Quartet Museum of Modern Art, Feb. 18

The Juilliard String Quartet presented a rather overlong program of contemporary American chamber music in honor of the thirtieth anniversary of the League of Composers. The first half of the program included Virgil Thomson's Quartet No. 2 (1932), a work of clarity, skill, and highly cultivated sensibilities; William Schuman's Quartet No. 2 (1937), a work that reflects its composer's youthful enthusiasm for music in general, and the music of Roy Harris in particular; and Bernard Wagenaar's Quartet No. 2 (1931), a work of high integrity, polished and authentic conservatism, and no small expressive urgency.

There were two first performances of new works after the intermission: Irving Fine's Quartet No. 1 (1952) and Wallingford Riegger's Piano Quintet (1951). Fine, who has heretofore confined himself largely to the pan-diatonic harmonic language of Stravinsky's neo-classicism, has taken a startling giant step in the direction of radical contemporary chromaticism. As a matter of fact, it was my impression that certain row techniques were involved. The work is both courageously and smartly laid out for the strings, and its expressive aura is serious, intense, and even troubled.

Riegger's Quintet is not child's play, either, and it also is composed in an advanced chromatic idiom. But somehow both its expressive and rhythmic outlines were more or less familiar and its workmanship (within its contemporary stylistic frame) seemed a shade academic. The members of the Juilliard Quartet, as is their custom, played superbly.

—W. F.

Barbara Steinbach, Pianist Town Hall, Feb. 19

Barbara Steinbach's second New York recital was devoted to Schumann's G minor Sonata; Chopin's Etudes, Op. 10; Prokofiev's Third Sonata; Liszt's Twelfth Rhapsody; and three Debussy preludes.

—N. P.

Opera Futures Carl Fischer Hall, Feb. 19

Opera Futures, a workshop under the direction of Lee Shaynen, presented a double bill consisting of Milhaud's The Poor Sailor and Stravinsky's Mavra. Of the two, Mavra seemed to fare best under the limited production facilities, due largely to the fact that its music survives more successfully the handicap of two-piano reduction. Lee Williams' staging was practical and Mr. Shaynen, who conducted from one of the pianos, managed a credible black-and-white reproduction of the Stravinsky score.

The Poor Sailor, which is grudgingly monotonous of texture and color even in its orchestral version, was unable to make the grade under these circumstances. The English translation used was far from a thing of beauty, and the singers, who most of the time sang quite carefully, were unable to animate words, music or action with

the barest illusion of drama. It was, all in all, an unfortunate choice of material.

—W. F.

Jakob Gimpel, Pianist Town Hall, Feb. 20

The novelty in Jakob Gimpel's program was the Sonata, Op. 20, by Miklos Rozsa, a Hungarian-born composer who has commanded some attention for his music for films. This sonata, however, given its first New York performance by Mr. Gimpel, has little of the cinema about it. It is a serious and expressive work that, for all its turbulence, is not without fine lyric qualities. It is cinematic only in that it frequently calls upon an increasing density of sound as it approaches its more intense moments and is as tightly constructed in its three movements as such a score must be. It is more or less Germanic in its robustness and propelling strength—the last movement, especially, will delight pianists who are looking for polyrhythmic fistfults to shower upon audiences. Mr. Gimpel's remarkable technical skills were severely tested in this work but met their mark in every instance.

The remainder of the program was made up of Beethoven's Fifteen Variations and Fugue in E flat, Op. 35; Schubert's Impromptu in C minor; and Schumann's Davidsbündeltänze. These nineteenth-century works were equally well suited to Mr. Gimpel's pianistic temperament. His scope was large—perhaps a bit too much so in the last, though broad dynamic contrasts between sections had their effect.

—C. B.

Paul Loyonnet, Pianist Carnegie Hall, Feb. 20

In his third and last recital devoted to Beethoven piano sonatas, Mr. Loyonnet offered Op. 10, No. 3, in D; Op. 81, in E flat; Op. 57, in F minor; and Op. 109, in E. Mr. Loyonnet did not really get into his stride until the middle of Op. 81, but from there on his recital was a masterly one. He played the Appassionata in the grand manner, with fire, sweep, and a submerged fury that was Beethoven playing of the highest order. He did not race through the Allegro ma non troppo of the Finale but kept enough speed in reserve so that the final Presto was precipitative and overwhelming in its effect. There was beauty and simplicity in his delivery of the Andante con moto. Mr. Loyonnet can make the keyboard sing, and he has a wealth of nuance at his command—all of which came to the fore in his exposition of Op. 109. His playing of the closing trills of this sonata constituted one of the finest crescendos I have heard, and not once did he lose a note of the trill or drown out a note of the melody as it sang and soared now above and now below the trills. He brought it all down again to a whispering pianissimo in a finely graduated decrescendo.

—R. K.

David Gibson, Pianist Town Hall, Feb. 23

David Gibson, who made his Town Hall debut little more than a year ago,

returned to play an exacting program that included Bach's French Suite No. 5; Beethoven's Sonata Op. 101; six Chopin études; Fandango, from Granados' Goyescas; Dello Jolio's Sonata No. 3; and Balakireff's Islamey Fantasy. The young pianist's performance of the Bach suite commanded respect for the appropriately chosen tempos of the various sections, the clarity of the contrapuntal passages, the crispness of tone, and the moderation of dynamic variation. Most of the études, too, fared well in Mr. Gibson's hands, since he tossed them off efficiently and effortlessly. The Beethoven sonata, however, demanding so much more than mere technical competence, fell rather lifelessly upon the ear as it was played by Mr. Gibson. The contemporary sonata requires less introspection than that of Beethoven, and the performer had more success with it.

—A. H.

Music by Mary Howe Town Hall, Feb. 24

Songs and choral works by Mary Howe were sung by Katharine Hansel, soprano, and the Howard University Choir in this concert, which was devoted entirely to the Washington composer's music. Although Mrs. Howe's style is quite conservative, her compositions are unmistakably those of a twentieth-century musical mind. At her best she is a sensitive and imaginative lyricist, and for that reason the songs heard in this program were considerably more interesting than most of choral pieces. Mrs. Howe's apposite setting of Elinor Wylie's When I Died in Berners Street must certainly be one of the finest American songs produced to date. On a lesser level of inspiration, but commendable nevertheless, are in Tauris, O Proserpina, Schlaflied, and Die Jahre.

The composer could scarcely have wished for more sympathetic interpretations than those provided by Miss Hansel, whose diction and phrasing approached perfection. Theodore Schaefer's supple accompaniments also contributed to the success of the songs.

Williamsburg Sunday, the opening work in the program, is a charming and fluently-written choral composition, and it was effectively performed by the choir of mixed voices under Warner Lawson's direction. Except for a setting for women's voices of Spring Pastoral (another poem by Elinor Wylie), the remainder of the choral works fell below the level of the songs in both inspiration and craftsmanship. The choir accompanist was Henry Kindlam.

—A. H.

Opera Futures Carl Fisher Hall, Feb. 25

The second bill of short operas presented by Opera Futures, a training organization for young singers, consisted of Anthony Collins' Catherine Parr, based on an imagined domestic squabble between Henry VIII and his last wife; Meyer Kupferman's In a Garden, with a libretto by Gertrude Stein; and Igor Stravinsky's Mavra, in a new two-piano version by Soulima Stravinsky. Casts were made up of Opera Futures workshop students under the direction of Lee J. Shaynen, musical director.

—N. P.

Rosalyn Tureck, Pianist Kaufmann Auditorium, Feb. 25

This was the first of three Bach programs being given this season by Rosalyn Tureck under the auspices of the YM-YWHA at Lexington Ave. and 92nd St. The noted Bach specialist's other two recitals were scheduled for March 11 and 25.

—N. P.

Vladimir Horowitz, Pianist Carnegie Hall, Feb. 25

Like the late Leopold Godowsky, Vladimir Horowitz likes to exercise

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Metropolitan Opera

(Continued from page 6)
the evening. Only Désiré Defrère's unimaginative staging and Zachary Solov's ungrateful choreography remained as detracting aspects of the entire production.

—A. H.

Cavalleria and Pagliacci, Feb. 3

Included in the cast of Cavalleria Rusticana were Fedora Barbieri, as Santuzza; Margaret Roggero, as Lola; Jussi Bjorling, as Turridu; Frank Valentino, as Alfio; and Thelma Votipka, as Lucia. Outstanding among the foregoing was Mr. Bjorling, who was making his initial appearance this season. Only occasionally did the tenor's stage manner indicate that he was, after all, playing an operatic role—but no one seemed to mind much. His final aria was everything his enthusiastic following had gathered to hear. Singing Santuzza for the first time at the Metropolitan, Miss Barbieri was competent but vocally miscast.

Frank Guarrera was the Tonio and Lucine Amara the Nedda in Pagliacci. Both were heard in their parts last year, but special mention should be made of the dramatic cogency of Mr. Guarrera's Tonio in this performance. Others on stage were Mario Del Monaco, whose Canio was forceful if not overly imaginative; Gabor Celli as Beppe, replacing Thomas Hayward, who was indisposed; and Renato Capecchi as Silvo. Alberto Erede conducted both operas.

—C. B.

Der Rosenkavalier, Feb. 4

This was a disappointing performance despite moments of vocal

grandeur and iridescent orchestral support. Hilde Gueden, in her first appearance here as Sophie, disclosed a voice of ample range but little power or beauty except in the topmost register, where she soared even more impressively than the Octavian of the evening, Jarmila Novotna. The latter, who was singing his role for the first time this season, comported herself with distinction throughout, especially in the wonderful closing scene. Astrid Varnay gave evidence that she was not miscast, after all, as the Marschallin. Her imperious tones dominated the whole production. Endre Koreh, the Hungarian bass who was again the Baron Ochs, delivered a superb characterization but failed altogether to convince except histrionically; he sang loudly and resonantly but rarely on pitch. Erich Kunz was an especially effective Faninal. Giulio Gari replaced Thomas Hayward as the Tenor. The cast in other particulars was as before. Fritz Reiner achieved wonders in the pit, but the supers onstage all but made a mockery of his accomplishment.

—J. L.

Aida, Feb. 5

After a tentative first act, Delia Rigal's singing of Aida took on a considerable measure of expressive and tonal loveliness; her impersonation of the character, while sensible enough, was lusterless and without dimension. Nell Rankin was an imperious Amneris, and Leonard Warren, in one of his rare appearances as Amonasro, was breathtakingly vivid. Otherwise the cast was as before this season.

—W. F.

Carmen, Feb. 6

Ramon Vinay was Don José for the first time this season in this performance of Carmen conducted by Kurt Adler. The remainder of the cast, including Fedora Barbieri, Lucine Amara, and Frank Guarrera, had appeared in the opera earlier in the season.

—N. P.

Così Fan Tutte, Feb. 7, 2:00

Eleanor Steber, Blanche Thebom, Roberta Peters, Richard Tucker, Frank Guarrera and John Brownlee made up the familiar cast of Così Fan Tutte for this broadcast performance. Fritz Stiedry conducted.

—N. P.

Rigoletto, Feb. 7

Jussi Bjorling took the role of the Duke for the first time this season in the ninth performance of Verdi's opera. In good voice, he sang with real brilliance most of the time; only a couple of the climactic high notes did not sound free and ringing. This was the tenor's first appearance in the new Rigoletto production, and he avoided the business of dancing with the ballet girls in the first act, nor did he sing the cabaletta Possente amor in the third act. Others in this rather lusty performance of the opera, conducted by Alberto Erede, were Hilde Gueden, the Gilda; Martha Lipton, the Maddalena; Leonard Warren, the Rigoletto; Lubomir Vichegonov, the Sparafucile; and Norman Scott, the Monterone.

—R. A. E.

Aida, Feb. 9

Elena Nikolaidi as Amneris and Margaret Roggero as the High Priestess were the only participants in this Aida performance who had not sung their roles earlier in the season. Delia Rigal was Aida; Mario Del Monaco, Radames; and George London, Amonasro. Fausto Cleva conducted.

—N. P.

Fledermaus, Feb. 10

The season's third performance of Fledermaus was sung by a familiar cast and conducted by Tibor Kozma. Regina Resnik, Virginia MacWatters, Jarmila Novotna, Charles Kullman, Brian Sullivan, and Clifford Harvut were among the principals.

—N. P.

Così Fan Tutte, Feb. 11

All things considered this production is the most fetching in the current Metropolitan repertory for my taste. And this final performance of the season was, like its predecessors, a joy to the senses. John Brownlee was an especially sound choice for the "anchor man" role of Don Alfonso; he sang ringingly and acted convincingly. Mildred Miller, newly cast as Dorabella, made a splendid impression despite a certain tentativeness that may have been intended as germane to her characterization. I found Richard Tucker's histrionics unconvincing, but withal he made an appropriately pathetic Ferrando, and certainly he essayed the vocal assignment in good style. The remaining principals—Eleanor Steber, Roberta Peters and Frank Guarrera—were in excellent form for their now familiar parts, although one does anticipate less of the soubrette in Miss Peters as she gets closer to the essential personality of the calloused Despina. Fritz Stiedry conducted with just the right aplomb.

—J. L.

Cavalleria and Pagliacci, Feb. 12

Neither of these performances was on par with prevailing Metropolitan standards. Cavalleria Rusticana suffered from a bad case of staggers and swaggers. Kurt Baum was in his



Sedge Le Blanc

Lucine Amara as Mimi

best vocal form, however, and sang Turiddu lustily and convincingly. Zinka Milanov's singing in the part of Santuzza was less blandishing than it usually is. Margaret Roggero, Frank Valentino and Thelma Votipka completed the cast. Pagliacci had a pair of new voices but as yet no change in the senseless maypole business that clutters the first act. Paolo Silveri made his first appearance as Tonio on this occasion; he was wavering and mostly off pitch in the Prologue but rallied somewhat as the evening wore on. Ramon Vinay, who had not been heard before as Canio this season, sang his role vigorously and for the most part successfully. Delia Rigal was her customarily persuasive Nedda. The others were Thomas Hayward and Renato Capecchi. Alberto Erede conducted both operas with verve but little imagination.

—J. L.

La Bohème, Feb. 13

At the season's sixth performance of Puccini's La Bohème, the third in English, both the Mimi and the Rodolfo were new to Metropolitan Opera audiences. Lucine Amara was heard for the first time at the Metropolitan as Mimi, and Brian Sullivan for the first time as Rodolfo. Two of the other artists in the cast appeared in their roles for the first time in the English version: Frank Guarrera, as Marcello; and Nicola Moscona, as Colline.

Miss Amara's voice sounded fresh and lovely, and she brought out both the charm and the pathos of Mimi's personality. Despite the fact that she was making her debut in the role at the Metropolitan, she performed with assurance. Mr. Sullivan gave a forthright performance, but he did not match Miss Amara's ease of vocal production. Both Mr. Guarrera and Mr. Moscona achieved the transformation of language in their roles without difficulty. The others in the cast were Brenda Lewis, as Musetta; Clifford Harvut, as Schaunard; Lawrence Davidson, as Benoit; Paul Franke, as Paripignol; Alessio De Paolis, as Alcindoro; and Alger Brazis, as the Sergeant. Alberto Erede again conducted.

—N. P.

Tosca, Feb. 14

Fausto Cleva conducted the ninth performance of Tosca, the familiar cast of which included Dorothy Kirsten, Margaret Roggero, Jan Peerce, Robert Weede, Clifford Harvut, and Gerhard Pechner.

—N. P.

Cavalleria and Pagliacci, Feb. 16

Alberto Erede conducted both Cavalleria Rusticana and Pagliacci when the two operas were presented in a double bill for the fourth time in the current season. The cast for the first opera held Zinka Milanov, Margaret Roggero, Thelma Votipka, Kurt

(Continued on page 37)

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Metropolitan Opera

(Continued from page 36)

Baum, and Frank Valentino. That of the second included Delia Rival, Ramon Vinay, Frank Guarrera, Thomas Hayward, and Renato Capecchi.

—N. P.

Die Meistersinger, Feb. 17

If no cubits were added to its glory, at least the indestructibility of Die Meistersinger was attested by this performance. There were several cast changes: Paul Franke, making his first appearance as David, was entirely adequate in a role that has proved the undoing of other competent tenors; his accurate pitch was a pleasure, and he showed more than enough power. John Brownlee made a fine histrionic vehicle of Kothner, but vocally he was not up to his usual high standard. Hans Hotter was passing fair as Pogner; he sang sonorously but not very accurately. Set Svanholm, regrettably, was unsatisfactory in the important assignment of Walther; he shouted or crooned in the Prize Song especially, and throughout he kept straining for heroic effects instead of making the most of his lovely lyrical talents. Paul Schoeffler, on the other hand, was again an excellent Sachs, out-singing the other principals in the ensemble numbers and distinguishing himself particularly in the third-act monologue. He even triumphed over the orchestra, which was no mean achievement because Fritz Reiner provided stentorian accompaniment and it was logy when it was not loud. The dependable Gerhard Pechner was every bit the ridiculous Beckmesser, and the remaining regulars were as before.

—J. L.

Tosca, Feb. 18

Paolo Silveri sang his first Metropolitan Scarpia and Kurt Baum made his first appearance of the season in the role of Cavaradossi in this presentation of Puccini's Tosca. The baritone's performance was altogether creditable. His firm, resonant tones carried nicely through the chorus in the Te Deum, and in the second act he held his own capacity against Delia Rival's subtly acted Tosca. Mr. Baum's Mario was well rounded both as to singing and acting. Lorenzo Alvari, Gerhard Pechner, Alessio De Paolis, and George Cehanovsky were again heard in other roles, and Fausto Cleva again conducted.

—A. B.

The Rake's Progress, Feb. 19

The season's second performance of the Metropolitan's new production of Stravinsky's opera found the cast and conductor unchanged and in excellent form. Fritz Reiner conducted with unflagging vitality, ignoring the brutal rudeness of the audience, which talked during the orchestral interludes and sometimes after the curtain had risen. Eugene Conley, Hilde Gueden, Blanche Thebom, Mack Harrell and the others combined greater dramatic freedom with greater finish of style in their performances.

Upon hearing the work a second time, I found myself more and more enchanted by the beauty of the score, and less and less disturbed by the static quality of the opera and the frequent disparity between the human poignance and actuality of the libretto and Stravinsky's dry, artificial, highly mannered music. When all is said and done, this is a masterly score. The writing for woodwinds in the scene in which Tom goes mad, the wonderful evocation of The Magic Flute in the Bedlam scene, the countless felicities of orchestra color and rhythmic detail—these add up to an evening of musical delectation during which one

may well suspend one's demand for living theatre in the opera house. Nor is the work without dramatic power, for the last act has deeply moving passages, in which Stravinsky forgets his cleverness and fabulous compositional technique and writes simply and directly from the emotional base of the libretto. Let us hope that The Rake's Progress will be smooth and long-continued at the Metropolitan.

—R. S.

La Forza del Destino, Feb. 20

The role of Preziosilla was sung by Jean Madeira and that of Don Carlo by Paolo Silveri for the first time at the Metropolitan in this performance of La Forza del Destino. Among the other principals, all of whom had been heard their roles earlier in the season, were Zinka Milanov, Mario Del Monaco, Gerhard Pechner, and Cesare Siepi. Renato Cellini conducted.

—N. P.

La Bohème, Feb. 21, 2:00

Cesare Siepi sang the role of Colline for the first time at the Metropolitan Opera at this performance, which was the season's seventh and the fourth in Italian. Mr. Siepi's sumptuous voice sounded well not only in solo passages but in the ensembles. He did not try to make the Farewell to the Coat tragic, but merely pathetic and sentimental, achieving thereby a far more natural effect than the Collines who try to imbue this aria with the emotional impact of Wotan's Farewell. Dramatically, Mr. Siepi could have been more bumptious in the horseplay scenes and more sympathetic in the last act.

Victoria de los Angeles, one of the very few singers at the Metropolitan who deserves the adjective "great," was a touching and vocally lovely Mimi. She performs the role with the brilliance and clarity that Lucrezia Bori used to bring to it, but in a gentler and warmer fashion. Her singing and acting in the death scene were so poignant that nearly everyone, including the writer, wept just as Puccini wanted us to. Renato Capecchi also deserves praise for an exceptionally authoritative characterization as Marcello. The rest of the cast contributed to a performance that was alive every moment. Jan Peerce was heard as Rodolfo, George Cehanovsky as Schaunard, Brenda Lewis as Musetta, and in lesser roles Lawrence Davidson (an admirable Benoit), Paul Franke, Alessio De Paolis, and Algard Brazis. Alberto Erede's tempos were erratic, but he conducted with great emotional intensity and inspirational force.

—R. S.

Der Rosenkavalier, Feb. 21

Mildred Miller sang the role of Octavian for the first time in the season's fourth performance of Der Rosenkavalier. Her characterization was at times almost overbearingly youthful but was otherwise thoroughly studied and coherent. Whatever was dramatically provisional in her performance should iron out in future appearances. That she was well cast vocally was apparent throughout, particularly in the second- and third-act duets with Hilde Gueden, who was the Sophie. Astrid Varnay was again the Marschallin, and sang with considerable strength and richness. She has done much to enrich her characterization, as has Endre Koreh as Baron Ochs.



Sedge Le Blanc
Mildred Miller as Octavian

John Brownlee made his first appearance this season as Faninal and delivered, as usual, a polished performance. Other principals in the cast were Kurt Baum as the Tenor, Thelma Votipka as Marianne, Alessio De Paolis as Valzacchi, and Osie Hawkins as the Police Commissary. Herta Glaz played Annina, replacing Martha Lipton, who was indisposed.

Special honors go to Max Rudolf, who conducted the opera for the first time this season. His careful control of the orchestra and singers contributed much to the success of the evening.

—C. B.

La Bohème, Feb. 25

This was the season's fourth performance of the English version, and the first for this listener. The cast included Nadine Conner, Regina Resnik, Brian Sullivan, Robert Merrill, Clifford Harvuot, and Jerome Hines. Everybody sang adequately and acted even better, with a special laurel to Miss Conner for Mimi. Alberto Erede conducted with nice attention to nuance.

—J. L.

Rigoletto, Feb. 26

Cesare Siepi appeared as Sparafucile for the first time at the Metropolitan in the season's eleventh performance of Rigoletto, and Genevieve Warner substituted for Roberta Peters as Gilda. Jan Peerce was the Duke, and Paolo Silveri sang the title role. The conductor was Alberto Erede.

—N. P.

Der Rosenkavalier, Feb. 28, 2:00

Der Rosenkavalier was given for the fifth time this season in this matinee broadcast performance. Thomas Hayward, as the Tenor, was the only member of the cast who had not sung his part previously at the Metropolitan. He was vocally secure but not very subtle or sensitive in his aria. The two most interesting personalities on the stage were Risé Stevens as Octavian and Endre Koreh as Baron Ochs. Most of Miss Stevens' singing was a delight to hear, being especially smooth and rich. Although Mr. Koreh rumbled a bit here and there and faded out somewhat on the lowest tones, he sang the part very expressively and probably

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Obituaries

SERGEI PROKOFIEFF

Moscow.—Sergei Prokofieff, 61, Russian composer, died of a cerebral hemorrhage at his country home outside of Moscow on Wednesday, March 4. (The announcement was made on March 8. Premier Josef Stalin died of the same illness on Thursday of that week.)

Prokofieff had been in ill health during the last few years and had previously suffered from a heart ailment. His death came at a time of considerable public enthusiasm for his works. His Seventh Symphony was given its first performance on Feb. 5 in Moscow and was acclaimed by Pravda as "one of the best of the composer's productions". His latest ballet, *The Stone Flower*, is now in rehearsal at the Bolshoi Theatre, and his opera *War and Peace*, completed in 1943, was reported to have been completely revised in preparation for a forthcoming production.

Counted among ranking twentieth-century composers, Prokofieff had also served well the cause of Russian music, writing music for patriotic occasions and the Soviet war effort. In the Communist Party dictum of Feb. 11, 1848, however, he was accused, along with Shostakovich and Khatchaturian, of writing works that "smelled strongly of the spirit of the modern bourgeois music of Europe and America". Prokofieff admitted that he was in error but, unlike the others, did not in practice repudiate his individual style or methods of composition. As a result he received another rebuke a year later. Again Prokofieff acknowledged that he had failed to eliminate "bourgeois formalism" from his works, although early in 1951 he won a Stalin Prize for his children's suite *Winter Holiday* and his oratorio *On Guard for Peace*, politically inspired works dedicated to Soviet youth.

The only child of the manager of a Ukrainian estate, Prokofieff was born on April 23, 1891, and at the age of thirteen began his studies at the St. Petersburg Conservatory at the instigation of Alexander Glazounoff. During the ten years that he was a student there, he was a pupil of Rimsky-Korsakoff, Anatol Liadoff, and Nicolas Tcherepnin, and had several of his works published. Prior to the revolution of 1917 he had written the *Classical Symphony* and the *Scythian Suite* as well as two major operas and numerous works for orchestra, chamber ensemble, piano, and voice.

Prokofieff reached New York in 1918 by way of Japan, where he was heard in recital. His first appearances in Aeolian Hall during the 1918-19 season aroused much controversy among critics, by one of whom he was dubbed "blue serge". He nevertheless won a commission from the Chicago Opera Company that resulted in the composition of *The Love for Three Oranges*. He returned to this country in 1921 from his permanent residence in France to conduct its first performance in Chicago.

While in Paris, Prokofieff became associated with Serge Diaghileff, who produced his ballets *Chout*, *L'Enfant Prodigue*, and *Le Pas d'Acier*, and Serge Koussevitzky, who introduced his *Second Symphony* and later arranged his guest appearances with the Boston Symphony in 1926. The Paris period, which extended to 1934, also saw the composition of his *Third* and *Fourth Symphonies*, the latter on a commission from Koussevitzky to celebrate the fiftieth anniversary of the Boston Symphony. The composer visited the United States in 1933 for concert and recital engagements but was to return to his native Russia and settle in Moscow the following



Serge Prokofieff

Soufoto

year. His first years there yielded *Peter and the Wolf* and *Lieutenant Kijé*. His only subsequent trip to this country was in 1938, when he was the honored guest at a concert of his works presented by the League of Composers.

At the time Russia entered World War II Prokofieff was completing the scores for his opera *The Duenna* and his ballet *Cinderella*, but the impact of the war caused him to embark on a more serious subject, an opera based on Leo Tolstoy's *War and Peace*. It was completed on Jan. 1, 1943, but it did not receive its first performance until 1946 in Moscow. (Plans for a Metropolitan Opera production in 1944-45 never materialized.)

In 1945 Prokofieff wrote his *Fifth Symphony*, which, marking a return to the symphonic form after seventeen years, he described as representing "the culmination of a large part of my creative life". With the defeat of Germany he wrote an *Ode to the End of the War*, scored for eight harps and four pianos, and completed his *Sixth Symphony*. He spent most of his time, while composing, at a state-supported retreat for composers at Ivanovo, near Moscow.

Prokofieff's first wife was Lina Lluberia, a Spanish soprano, with whom he appeared in recital and by whom he had two sons. Surviving is his second wife, Myra Mendelssohn, a poet who collaborated with him on the libretto for *War and Peace*.

ANDRES DE SEGUROLA

BARCELONA, SPAIN.—Count Andrés de Seguro, 79, former Metropolitan Opera bass, voice teacher, and film actor, died here on Jan. 23. A resident of Beverly Hills for twenty years, the singer had been living in this city for the last eighteen months. He was a native of Valencia and had studied at the university and conservatory of music here.

Mr. De Seguro made his American debut at the Metropolitan Opera House in *La Gioconda* during the 1901-02 season after several years of operatic appearances in Europe, and he rejoined the company for a period of eleven years beginning in 1909. A Metropolitan performance of *La Bohème* in 1916 at Philadelphia is memorable for an event that was later dramatized over the radio. Mr. De Seguro was singing Colline in a cast that included Enrico Caruso, Frances Alda, and Antonio Scotti before a small audience of 200 when he became the victim of some practical joking and loss of voice. In the second act all four singers, including Miss Alda, appeared wearing the monocle that was to become the bass's trademark. He was showered with flour when he put on his top hat, and immediately before the fourth act curtain he had to confide in Caruso that he had lost his voice and could not sing his final

aria. The tenor replied, "You just stand still and move your lips, and I'll sing for you." Mr. Caruso managed to sing the two roles so well that the audience never knew the difference. (His performance in the bass part is preserved in a recording.)

Under contract to Universal Studio for several years as Deanna Durbin's voice coach, Mr. De Seguro also appeared in films with Gloria Swanson, John Barrymore, and Grace Moore, as well as with Miss Durbin.

Surviving are his wife, Maria, and a daughter, Mrs. Allan Davies, of Hollywood.

ARTHUR M. SEE

ROCHESTER, N. Y.—Arthur M. See, 63, executive director of the Rochester Civic Music Association, manager of the Rochester Philharmonic and of the Rochester Civic Orchestra, and financial secretary of the Eastman School of Music, died of a heart attack at his home on March 4.

Mr. See had taken an active part in Rochester's musical life for many years. He taught piano at the old Institute of Music in Rochester until the founding of the Eastman School of Music opened a field for his executive abilities. He was appointed secretary of the Eastman School of Music when it opened in 1922. In 1929 he took a leading role in the founding of the Rochester Civic Music Association. The association's February drive for funds for the 1933-34 season, for which Mr. See formulated the plans, obtained more than \$130,000, the largest sum ever raised. At the same time that he became executive director of the Civic Music Association, in 1929, Mr. See was appointed manager of the Civic and Philharmonic orchestras. In 1933 he took the post of financial secretary of the Eastman School of Music.

Mr. See was an experienced concert manager, and he booked the artists for the concert series at the Eastman Theatre, as well as the soloists for the orchestras. He was an enthusiastic traveler and last year visited Guatemala, taking color pictures, which were his hobby.

He is survived by his wife, Genevieve Kraemer See, and by several nieces and nephews.

GUSTAV STRUBE

BALTIMORE.—Gustav Strube, 85, conductor and composer, died at his home here on Feb. 2. A former violinist and assistant conductor of the Boston Symphony, Mr. Strube was co-organizer and first conductor of the Baltimore Symphony in 1916. Until his retirement in 1946 he was Professor of Harmony and Composition at the Peabody Conservatory of Music. His compositions include the symphonic poem *Lanier*, the opera *Captive*, and several concertos, overtures, and orchestral suites.

MRS. WILFRID DAVIS

Mrs. Cornelia Clark Davis, 33, wife of Wilfrid Davis, concert manager and formerly an active supporter of the Los Angeles Philharmonic, died in her New York apartment on Feb. 20. Mrs. Davis was a member of the women's committee for the Los Angeles orchestra and of the Junior Philharmonic Committee prior to moving East two years ago. In 1945 she founded the Los Angeles Philharmonic College Forum.

JEANNE MODAVE

PHILADELPHIA.—Jeanne Modave, 79, a concert cellist for many years in this country and in Europe, died at her home here on Jan. 5. Born in Ostende, Belgium, Miss Modave was decorated by the late Queen Elizabeth of that country and was the winner of 57 other medals and awards for her work as a cellist. She was an accompanist

in poetic readings by Sarah Bernhardt and Eleanora Duse and for Enrico Caruso in his recitals in Brussels.

Miss Modave came to the United States in 1922 after losing her fiancé and immediate family in World War I. She toured the western Chautauqua circuit and played more than 100 recitals in eastern cities, many of which were joint recitals with Alexander Skibinsky, violinist, whom she had known from her student days at the Royal Institute of Music in Brussels. She also played in the Matinee Musical Orchestra in this city under the direction of Alexander Smallens and others. In 1926 she became first cellist and soloist with the Philadelphia Woman's Orchestra, conducted by J. W. S. Leman.

GEORGES ZASLAWSKY

Georges Zaslavsky, 72, former orchestra conductor and founder of the Beethoven Symphony, which played concerts in New York in 1927-29, died at the Great Northern Hotel on Jan. 28. A native of Kiev, Russia, Mr. Zaslavsky was a student at the Imperial Conservatory of Music in Petrograd and made his first appearance as a conductor with a touring orchestra in 1908. After the Russian Revolution he conducted in Prague, Berlin, Paris, and Buenos Aires. He came to this country in 1922 and was made a citizen five years later.

Making his New York debut conducting the Philharmonic Orchestra in 1926, Mr. Zaslavsky was soon to announce the formation of a new organization, the Beethoven Symphony. This orchestra began its 1927-28 season with an ambitious program but, for lack of financial support, filed a petition in bankruptcy in 1929. After a return to Europe, the conductor reappeared at Carnegie Hall in 1940 at the head of another ensemble, also short-lived, the New York Orchestra. His last public assignment was at the Metropolitan Opera House in 1949 in a concert for the benefit of the United Nations Appeal for Children.

BOGUMIL SYKORA

Bogumil Sykora, 69, concert cellist, died at Memorial Center Hospital in New York on Jan. 19. Born in Russia and a graduate of the Kiev and Leipzig conservatories, Mr. Sykora made his European debut in Leipzig in a joint recital with Julius Klengel. He had since given over 2,000 recitals throughout the world, touring extensively in Europe, Asia, and the United States. During the second World War, Mr. Sykora joined the Inter-American Society as artistic director and, in 1943, was made president of the society Arts and Sciences of the Americas, which he founded to promote inter-American goodwill.

Mr. Sykora was the author of more than 100 compositions for cello and many for voice. Shortly before his death he had completed his autobiography.

EMILIO FERONE

MILAN.—Emilio Ferone, 79, concert manager, died here recently. An organizer of musical events in Spain, Switzerland, Russia, and Australia as well as his native country, Mr. Ferone promoted the talents of Caruso, Ruffo, Scotti, Stracci, Del Monte, and others who appeared under his auspices at the Chicago and Metropolitan Opera Houses. He was also the manager for Arturo Toscanini's debut appearance in Rio de Janeiro.

BERTHA MERTENS

Bertha Mertens, 78, died of a heart ailment at her home in New York City on Jan. 31. Born in Budapest, she was the widow of the late Otto Mertens who for many years had been a leading concert manager in Berlin. She is survived by a daughter, Mrs. Lotte Leuchtmann, of Berlin, and a son, Andre Mertens, vice-president of Columbia Artists Management, Inc.

Recitals in New York

(Continued from page 35)

his fabulous virtuosity in his own arrangements of various familiar works from the repertory, adding harmonic and contrapuntal elaborations, cascading passages of double thirds, thunderous chords, and glittering runs. His latest, and perhaps most dazzling, arrangement of this sort, that of Liszt's Second Hungarian Rhapsody, was the high point of this recital. The most amazing tour de force of this performance was an incredibly rapid and accurate octave passage near the close, but the contrapuntal combination of three of the principal motives of the Rhapsody, as well as other passages, offered Mr. Horowitz ample opportunity to reveal legendary technical powers. From a thunderous and orchestral fortissimo, to the most gossamer pianissimo, almost no range of tonal effects was left unexplored. The music is unquestionably superior in its original form, but no one who heard this performance would ever quarrel with Mr. Horowitz for having his way with it.

Another memorable performance was that of Scriabin's Ninth Sonata. The tortuous arpeggios and trills, and the intricate rhythmic pattern of the work were child's play to Mr. Horowitz. In Scriabin's Etude in C sharp minor, Op. 42, No. 5, he manipulated the swirling accompaniment figures so smoothly that one was scarcely conscious of their elaborateness. At the beginning of the recital Mr. Horowitz was perceptively nervous and tense, and his playing of Brahms's Rhapsody in E flat, Op. 119, and of Schubert's Sonata in B flat major (posthumous) was not very personally communicative, but by the second half he was in the full flood of his powers.

—R. S.

Jennie Tourel, soprano Town Hall, Feb. 27

A capacity audience gathered to honor Jennie Tourel on the tenth anniversary of her first appearance at Town Hall and to hear a request program that included some of the best-known songs from her extensive repertory: Brahms's Von ewiger Liebe and Immer leiser wird mein Schlummer, Schubert's Wohin und Der Neugierige, Debussy's Fêtes galantes, the Recitative and Rondo from Rossini's La Cenerentola, and songs by Stradella, Pergolesi, Haydn, Grieg, Dargomijsky, Rimsky-Korsakoff, Gretchaninoff, and Offenbach. Miss Tourel's performance was distinguished by intelligent musicianship, technical assurance, and professional polish. Her singing of the songs in each group was imbued with a thorough understanding of the period and national characteristic of the composer at hand. Vocal gesture was at all times discreetly supported by physical gesture, and only in a few instances was dramatic continuity broken by a lapse in the generally high level of performing intensity.

The first half of the program revealed a steady improvement in vocal quality, at first somewhat lacking in suppleness and evenness of tone. However, the Debussy cycle, which opened

the second half, was sung with an unforgettable delicacy of coloring, and the Russian songs were delivered with consummate warmth and richness of voice. By the time that Miss Tourel arrived at the final Offenbach arias from La Belle Hélène and Barbe-Bleue she achieved that rare combination of control and relaxed free-play that has brought her to her present artistic maturity.

Following the formal portion of the program, Miss Tourel obliged her enthusiastic following with six encores. Those who remained heard some of the finest vocalism the evening had to offer. George Reeves, the expertly collaborative accompanist, shared the applause.

—C. B.

Andres Segovia, Guitarist Town Hall, March 1, 3:00

Mr. Segovia gave his second Town Hall recital of the season before a sold-out house.

—N. P.

Music in the Making Cooper Union, March 1

The sixth and final concert in the Music in the Making series was marked by a ceremony in which Broadcast Music, Inc., and the American Composers Alliance presented laurel wreaths of appreciation to David Broekman and Local 802 of the American Federation of Musicians for their sponsorship of these concerts. Works played in this concert, under the direction of Mr. Broekman, included Elliott Carter's Elegy for Strings, Wallingford Riegger's Canon and Fugue, Otto Luening's Louisville Concerto, and the Scherzo and Finale from Broekman's Second Symphony. Paul Bowles and Robert Lawrence headed the discussion that followed the performances.

—N. P.

OTHER CONCERTS

RUFUS SMITH, bass-baritone; Town Hall, Feb. 2.
IRVIN JUSLIN, pianist; Carnegie Recital Hall, Feb. 8.
MARTHA POLLAK, pianist; Carnegie Recital Hall, Feb. 15.
BORIS PIEKALNITIS, bass; Carnegie Recital Hall, Feb. 15.
LEWIS MOORE, pianist; Town Hall, Feb. 22.
GENEVA THOMPSON, soprano; Carnegie Recital Hall, Feb. 22.
WALTER LEGAWIEC, composer-violinist; Museum of Modern Art, Feb. 26.
EUGENE STOIA, violinist, and DOROTHY DRING SMUTZ, pianist; Carnegie Recital Hall, Feb. 27.
TERESA VICTORIA, soprano, and ALBERT CAMBETES, bass-baritone; Carnegie Recital Hall, Feb. 28.
MARIA SOBOLE, pianist; Carnegie Recital Hall, March 1.
SUZANNE KABRIJIANA-SIMONEE, soprano; Town Hall, March 1.
LILLIAN PINCKNEY, mezzo-soprano; Carnegie Recital Hall, March 1.
IRIS ROGERS, soprano; Carnegie Recital Hall, March 1.

Dance

The Merry-Go-Rounders Kaufmann Auditorium, Feb. 1

The Merry-Go-Rounders, an adult repertory company organized to perform for children, made its debut at this concert. Doris Humphrey is artistic director; Bonnie Bird, administrative director; Eva Desca, company director; and Beatrice Rainer, musical director and accompanist.



Serge LeBlanc
Jean Madeira as Baba

Madeira Sings Two Roles in Rake

JEAN MADEIRA, slated to sing the role of Baba the Turk for the first time in the Metropolitan's Feb. 27 presentation of *The Rake's Progress*, found herself at the last minute having to assume in the same performance a second role she had never sung before, that of Mother Goose. The contralto had taken both parts in rehearsal, and when Martha Lipton, originally cast as Mother Goose,

The program of the debut consisted of a Prologue, with lyrics by Stella Bloch and music by Miss Rainer; and three narrative dance works: *The Donkey*, with choreography by Alwin Nikolais and music by Freda Miller; *The Goops*, with choreography by Miss Desca and music by Miss Rainer; and *Holiday in Israel*, with choreography by Fred Berk, traditional music, and a script by Bernice Mendelssohn, who also wrote the continuity, Prologue and Epilogue. The excellent costumes for the program were designed by Eleanor De Vito; and the sets and lighting were done by Paul Trautvetter.

As a whole, the program was successful, for it was of a type to amuse and interest small children while giving them some (although not enough) straight dancing and pantomime. James Paul was the Ringmaster of the Prologue, with long passages of loosely written monologue to deliver, and Miss Mendelssohn was a Magic Mechanic. This Prologue needs revision. Mr. Nikolais's work was less attractive than the Desca and Berk pieces because it relied too much upon story content and was crowded with pantomimic details. *The Goops* was built around a humorous family characterization, and it was better organized than *The Donkey*. But *Holiday in Israel*, with its beautiful opening passage and emphasis upon real dances, was the most appealing of the three compositions.

—R. S.

Nina Fonaroff and Company Kaufmann Auditorium, Feb. 14

Nina Fonaroff has developed her own type of dance theatre in recent years. It is static, highly involved and introspective, and enormously demanding upon the spectator. Yet if one is willing to go along with her in her esthetic preconceptions the reward can be rich. Her new work this year was *Requiem*, with a score by John Stewart McLennan and costumes by Consuelo Gana. The program note describes the psychological and dramatic conception: "A girl waits by the sea in which her faithless lover is drowned. The soul of the man, tormented by her pain, is compelled to rise from the waters to meet with her again." The Sea was represented by seven dancers,

became ill, Miss Madeira was immediately asked to replace her. Although the two parts in the Stravinsky opera do not overlap, this was believed to be the first time anywhere that a singer had doubled in them.

Miss Madeira arose to the emergency most successfully, with the assurance of a good trouper who had prepared her roles thoroughly and understood their varying requirements. Mother Goose, a brothel keeper, and Baba, a bearded lady, have only one thing in common—their flamboyance, which the singer supplied with engaging gusto. Beyond that, Mother Goose is an earthy, relatively credible person, while Baba is a highly stylized, artificially comic character. This distinction was clearly and admirably made by Miss Madeira, in her faithful adherence to George Balanchine's direction. The possessor of a sturdy, rich voice, the contralto gave the intricate vocal lines color and impact, singing the difficult florature with praiseworthy if not always perfect flexibility, and she took pains to make the words clear. After her final exit as Baba she was roundly applauded by the audience.

Others in this third performance of the new opera were Hilde Gueden, Eugene Conley, Mack Harrell, Paul Franke, and Norman Scott, and Lawrence Davidson, all familiar in their roles. Fritz Reiner conducted with precision and elegance.

—R. A. E.

and the movement created for them had passages of great plastic beauty. The duet between the girl and her lover also had some wonderful sculptural moments. In between there were long episodes where the choreography faltered and the mood was diluted. Miss Fonaroff needs to enrich her own role and to condense the remaining material. McLennan's music is more lyric and less assertive than his score for *Lazarus*. It was well played by James Wolfe, pianist.

The dance drama after Andreyev called *Lazarus* was repeated from last season. Bertram Ross was more moving than ever in the title role; Rome Aul danced the part of the Roman Emperor with breathtaking power and emotional impact; and Ada Skowron and Miss Fonaroff were eloquent as Martha and Mary. Mr. Wolfe and Abba Bogin played the music at two pianos with genuine abandon.

—R. S.

Opera

(Continued from page 37)

sounded just about the way Baron Ochs ought to. Astrid Varnay (the Marchallin) and Nadine Conner (Sophie) were also effective in their parts. Herta Glaz substituted for Martha Lipton as Annina, and the cast further included Thelma Votipka, John Brownlee, and Alessio De Paolis. Fritz Reiner conducted.

—A. H.

Aida, Feb. 28

The seventh performance of Verdi's most famous opera had more good points than bad and was given distinction by the extraordinary skill and understanding of the score with which Fausto Cleve held its diverse elements together and kept the music flowing and alive at the same time. Also worthy of mention were George London's near-perfect Amonasro; Delia Rigal's intensely felt and often beautifully phrased Aida; Elena Nikolaidi's stirring singing as Amneris in the Judgment Scene; and the superbly resonant sounds made by Mario Del Monaco as Radames and Cesare Siepi as Ramfis.

—R. A. E.



Jennie Tourel

Vladimir Horowitz

New Music Reviews

By ROBERT SABIN

An Easter Cantata And Other Works

The Green Blade Riseth, an Easter cantata for mixed chorus with soprano, alto, and baritone solo, and organ (or orchestra) accompaniment, by M. Searle Wright is notable for the composer's choice of texts. Mr. Wright has gone to the Oxford Book of Carols for his inspiration, and he has used verses by Isaac Watts and others than have a high literary quality. In its entirety the work lasts about twenty minutes, but each of its four movements may be performed separately. This cantata is harmonically more adventurous than the average work of its kind, and Mr. Wright has marked the fourth movement, Alleluia! "Homage to William Walton", and it is reminiscent of the harmonic boldness of Belshazzar's Feast. The work is published by H. W. Gray.

Other Easter compositions issued by H. W. Gray include Mary E. Caldwell's That Blessed Easter Morn, an Easter carol for women's voices (SA) with organ accompaniment; W. A. Goldsworthy's The First Easter Song, an anthem for mixed voices (SATB) with youth choir ad libitum, with organ; George W. Kemmer's Easter Day, an anthem for mixed voices (SA) with youth choir ad libitum, with organ; and David H. Williams' Christ the Lord is Risen Today, an anthem for mixed voices (SATB) with organ.

H. W. Gray has also recently issued Claude Mean's Earth's Darkest Hour, an anthem for mixed voices (SATB) with organ, suitable for Lent or Holy Week; Charles Black's O God of Might, an anthem for mixed voices (SATB) with children's choir ad libitum, with piano accompaniment, arranged from the tune St. Petersburg by Dimitri Bortniansky; W. Glen Darst's God's Love and Blessing, an anthem for mixed voices (SATB), with piano accompaniment; and Wilbur Held's Six Calls to Worship, for mixed voices (SATB), with organ.

Other Choral Music

WILKES, ROBERT W.: Sing With Joy (SATB, organ). (Carl Fischer).
WILLIAMS, DAVID H.: A Hymn For Our Time (SATB, organ). (H.

Gray). By The Waters of Babylon (SATB, alto solo, organ). (Birchard).

MacNabb Selected List Of Teaching Material

The second edition of George MacNabb's Selected List of Graded Teaching Material for the Piano has been issued by the Eastman School of Music. Mr. MacNabb includes a foreword on What Shall I Teach? with a helpful paragraph advising teachers how not to select material.

Piano Music for Six Hands

JOHNSON, THOMAS A.: Will o' the Wisp; Vesper Hour. For children. (Curwen; G. Schirmer).

Piano Teaching Material

BRODSKY, M.: A Sidewalk Jingle. (Schroeder & Gunther).
GLOVER, D. C., JR.: Indian Pony Race; Across the Desert. (Schroeder & Gunther).
GLOVER, D. C., JR.: Sunday Morning; The Little Bird's Song; Knives and Forks; Forward March. (Marks).
KASSCHAU, H.: Four Idylls. (Schroeder & Gunther).
LARSON, E. R.: Basque Shepherd Dance. (Schroeder & Gunther).
MAGNEY, R. T.: Jigadon; Springtime in Holland. (Schroeder & Gunther).
MERKEL, N.: Two Gypsy Themes: Two Guitars, and Dark Eyes. (Carl Fischer).
PUPIL'S REPERTOIRE. Progressive Collection in four volumes. (Schmidt).
STILWELL, L.: The Attic Playroom; Marching to Music; Swinging in the Garden; Jolly Men. (Marks).

Piano Music For Ballet Classwork

WILEY, GENEVIEVE: Music For Classwork in Ballet and Toe Dancing. (G. Schirmer). This music is much too popular in style to be suitable for classical ballet classes. In other respects it fits the exercises. Just what "toe dancing", as distinguished from ballet in general, is the composer does not explain.

For Violin and Orchestra

VILLA-LOBOS, HEITOR: Fantasia De Movimentos Mixtos. (Southern). This suite is published in a violin and piano reduction, but orchestral material is available on rental. The three movements are called: Alma Convulsa (Tormented Soul); Serenidade (Serenity); and Contentamento (Contentment). Villa-Lobos is one of the most uneven composers of our time. He has produced music of haunting beauty and primitive power and he has also produced music that is embarrassingly commonplace and old-fashioned. It is unfortunately to this latter category that this suite belongs. The lush harmonies and colorful figuration cannot conceal the poverty of ideas.

For Cello

RAVEL: Alborado del Gracioso, transcribed for cello and piano by Mario Castelnuovo-Tedesco. (Carl Fischer). A somewhat thankless task adeptly performed.

A Timely Song Cycle By Hugo Weisgall

Hugo Weisgall's song cycle for baritone with piano accompaniment called Soldier Songs is a timely composition. In an age when war has become almost a commonplace, when its horrors are still fresh in our memo-

Shown here are William Schuman, Bernard Wagenaar, Virgil Thomson, and Wallingford Riegger, whose works were performed in the Juilliard Quartet program on Feb. 18, which marked the thirtieth anniversary of the League of Composers



Helen Merrell Lyell

ries, and its threat is very close, it is good to be reminded of the reactions of poets and humanists to its folly and destructiveness.

Mr. Weisgall has selected nine poems, each reflecting a different emotional response to the experience of war. They are Karl Shapiro's, Lord, I Have Seen too Much; Siegfried Sassoon's Suicide in the Trenches; The Dying Airman, an anonymous poem; E. E. Cummings' My Sweet Old Etcetera; Isaac Rosenberg's The Dying Soldier; John Manifold's Fife Tune; Wilfred Owen's Futility; Robert Graves's The Leveller; and Herman Melville's Shiloh.

The harmonic idiom of these songs is highly dissonant, and many passages are written in free melodic style, almost like recitative. But the test is always paramount in the emotional coloring of the music, and there is a current of powerful feeling in all of them. In some of them, notably The Dying Soldier, the accompaniment is not pianistic, yet even here there is a reason for the figurations and sonorities, even if they make things difficult for singer and pianist. These songs will reward the time and effort neces-

sary to project their varying mood. They are published by Mercury Music Corporation.

Norman Dello Joio Sets Whitman Verse

Norman Dello Joio's Song of the Open Road, for chorus of mixed voices with trumpet solo and piano, with a text adapted from Walt Whitman's poem, says nothing new, but it is characteristic of Dello Joio's best vein. The composer has sought successfully to capture the brash optimism and warm humanity of the poem, with his scorn for "the mocking and bat-eyed men" who preach cynicism, withdrawal, and defeat. The choral writing is simple but powerful, with the liberal use of seconds and fourths that give Dello Joio's music a sort of joyous austerity of harmonic flavor. The trumpet has been used with discretion, though I wish he had found more striking themes for its solo passages. This work lasts eight minutes. It was commissioned by the Crane Department of Music, Potsdam State Teachers College, and is published by Carl Fischer.

First Performances in New York Concerts

Operas

Berezowsky, Nicolai: Babar, the Elephant (Little Orchestra Society, Feb. 21).
Stravinsky, Igor: The Rake's Progress (Metropolitan Opera Association, Feb. 14).

Concertos

Ferguson, Howard: Concerto for Piano and String Orchestra, D major (New York Philharmonic-Symphony, Feb. 5).

Choral Works

Garden, Charlotte: Cantata, The Song of Amos (Choirs of Central Synagogue and Crescent Avenue Presbyterian Church, Feb. 15).
Heiden, Bernhard: Three Divine Poems (John Donne) (Concert Choir, Feb. 12).
Janacek, Leo: Festival Mass (Collegiate Chorale, Feb. 15).

Chamber Music

Bauer, Marion: Quintet for Woodwinds, Op. 48 (New Art Wind Quintet, Feb. 23).
Binder, A. W.: Second Trio (Composers' Committee for Israeli and American-Jewish Music, Feb. 8).
Carter, Elliott: Quartet (1951) (Walden Quartet, Feb. 26).
Fine, Irving: Quartet No. 1 (1952) (Juilliard Quartet, Feb. 17).
Freed, Isadore: Tryptich for Piano and Strings (Composers' Committee for Israeli and American-Jewish Music, Feb. 8).
Laderman, Ezra: Piano Quintet (Bennington Composers Conference, March 1).
Legawiec, Walter: Duo for Violin and Cello; Trio No. 1 (Symfonia, Feb. 26).
Rathaus, Karl: Rhapsodia-Notturmo for Cello (Composers' Committee for Israeli and American-Jewish Music, Feb. 8).
Riegger, Wallingford: Wind Septet, Op. 51 (Philharmonic Chamber Ensemble, Feb. 9).
Williamson, Esther: Fantasia Brevis for oboe and strings (Bennington Composers Conference, March 1).

Instrumental Sonatas

Constantinescu, P.: Sonatina in Byzantine Style (Eugene Stoa and Dorothy Smutz, Feb. 27).
De Leeuw, Ton: Sonata for Flute and Piano (Committee for Netherlands Music, Feb. 3).
Piper, Willem: Sonata for Violin (Committee for Netherlands Music, Feb. 3).
Ponse, Luctor: Sonata No. 2 for Cello and Piano (Committee for Netherlands Music, Feb. 3).
Tal, Josef: Sonata for Violin and Piano (Composers' Committee for Israeli and American-Jewish Music, Feb. 8).

Piano Works

Bensussan, Manahem: Peasant Dance (Martha Pollak, Feb. 15).
Edel, Itzhak, and Alexander, Haim: Israeli Dances (Composers' Committee for Israeli and American-Jewish Music, Feb. 8).
Golde, Walter: Gargoyles (Martha Pollak, Feb. 15).
Henkemanns, Hans: Sonata for Two Pianos (Committee for Netherlands Music, Feb. 3).
Palmgren, Selim: Sonatine, Op. 113 (Irving Juslin, Feb. 8).
Raphling, Sam: Square Dance (Martha Pollak, Feb. 15).
Rozsa, Miklos: Sonata, Op. 20 (Jacob Gimpel, Feb. 20).

Songs

Leguerney, J.: La Nuit: A son Page (Gerard Souzay, Feb. 17).
McLain, Margaret: Song of the Plain Girl: When I Am Dead (Marie Broadmeyer, Feb. 8).
Mopper, Irving: A Nun Takes the Veil (Marie Broadmeyer, Feb. 8).

Dance Scores

McLennan, John Stewart: Requiem (Nina Fonaroff and company, Feb. 14).

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Composers Corner

Paul Hindemith presented the American premiere of a new work that he calls *Die Harmonie der Welte* when he appeared as guest conductor of the Minneapolis Symphony on March 13. . . . The Cleveland Orchestra, under George Szell, gave the first performance of a new Rhapsody-Concerto for Viola and Orchestra by **Bohuslav Martinu** on Feb. 19. Jascha Veissi, violist, for whom the work was written, was the assisting artist. . . . On March 13, Blanche Thebom appeared as soloist with the Philadelphia Orchestra, conducted by Eugene Ormandy, in the world premiere of **Ernst Krenek's** *Medea*, a dramatic monologue for contralto and orchestra based on Robinson Jeffers' adaptation of the Euripides tragedy. . . . **Arthur Benjamin's** Piano Concerto was given its American premiere last month by the San Antonio Symphony, under Victor Alessandros, with Jacques Abram as soloist.

As its contribution to the celebration of the Ohio Sesquicentennial, the Cincinnati Symphony on Feb. 27 presented the first performance of *Cincinnati Profiles*, a work by four Cincinnati composers commissioned by the orchestra's conductor, Thor Johnson. **William Byrd, Eugene Hemmer, John Larkin, and Robert Whitcomb** each wrote a movement that is based on an historic or physical aspect of the city. . . . **John La Montaine's** Canons for Orchestra received its first fully orchestrated performance on Feb. 15 by the Springfield (Ohio) Symphony, Evan Whallon, conductor.

Wallingford Riegger has returned to New York after a four-day visit to the University of Oregon where he lectured and conducted some of his own works in the university's Festival of the Arts. . . . **Gardner Read's** Suite for String Orchestra, Op. 32A, was performed at the University of Pennsylvania on Feb. 14 by the string section of the Philadelphia Orchestra, Arthur Cohn conducting. . . . The first West Coast performance of **Aaron Copland's** Symphony for Organ and Orchestra was given on Feb. 15 in a concert by the Pomona College Symphony, Kenneth Fiske, conductor. Carl Weinrich was the soloist in this performance. . . . The Hofstra College Concert Band was conducted by Albert Tepper in the first performance of **Elie Siegmeister's** Southern Landscape on March 5. . . . Works by **Daniel Abrams** were heard on Feb. 22 in the American Music Festival at Marshall College (Trumpet Concerto) and on Feb. 25 at the Cleveland Public Library (Sonata for Violin and Piano, No. 2). Abrams' Theme and Variations for Piano will be given its first performance by the composer in a Concert Artists' Guild concert at Steinway Hall on April 18. . . . **Charles Haubiel** played his *Idillio*, *Capriccio*, *Noche en España*, and *To an Unknown Soldier* of 1865, and accompanied Livio Mannucci in his Sonata for Cello and Piano in a program at Shelton College on Feb. 23.

The Northwestern University Concert Band, under the direction of Glenn Cliffe Bainum, was heard in **Don Gillis's** Symphony for Band and **Robert Russell Bennett's** Suite of Old American Dances on Feb. 22 in Cahn Auditorium on the university's Evanston campus. Compositions by two Northwestern University faculty members—**Robert Delaney's** Adagio for Violin and Piano, *From the Proverbs* (cantata), and the slow movement from his Fourth String Quartet, and **Anthony Donato's** Suite for Strings, Three Preludes, and Sonata for Three Trumpets—were presented by students in the school of music on Feb. 24 in Lut-

kin Hall. . . . **Clifton Williams**, University of Texas faculty member, conducted the University String Sinfonietta in his Symphony for Young People on Feb. 8. Other works by Williams included in the same program were Theme and Variations for Strings and Harp, Adagio and Allegro for Cello Ensemble, and three American art songs grouped under the title *Trilogy*.

Marc Lavry, Israeli composer was the honored guest in an evening musicale in connection with Jewish Music Month held at the Morrison Hotel, Chicago, on Feb. 22 under the auspices of the American Jewish Congress. Lavry conducted several of his own works in a program of Israeli and Yiddish music under the supervision of Bernard Nahm of the Midwest Jewish Program Service.

A music drama by **Adelina Carola Appleton**, *The Witches' Well*, was performed in a concert presented by the National Association for American Composers and Conductor on March 1. A cycle of five songs entitled *Soliloquy* by **Frederick Werle** was sung in its first performance by Kathryn Oakes, soprano, at the Greenwich House Music School on Feb. 20. . . . New vocal works by **Ned Rorem** listed for recent or future concerts were *From an Unknown Past*, sung by the Concert Choir, directed by Margaret Hillis, on March 12, and in a special solo version by Christopher O'Malley, baritone, on March 19; and *Resurrection*, to be sung by Carmen Shepherd on March 22. Rorem's chamber opera *A Childhood Miracle* will be performed for the first time (in French) by the Ensemble Lyrique de Paris.

Contests

BONITA CROWE PIANO SCHOLARSHIP. Auspices: Friday Morning Music Club Foundation, Inc., Washington, D. C. Sept. 10 and 11. Open to American pianists between 16 and 25 years of age. Award: \$1,000. Deadline: June 15. Address: Mrs. Kathryn Hill Rawls, 1805 37th St., N.W., Washington 7, D. C.

CHAPEL CHOIR CONDUCTORS' GUILD COMPETITION. Compositions for choir of average ability. Open to all composers. Deadline: Sept. 1. Address: Everett W. Mehrley, contest secretary, Mees Conservatory, Capital University, Columbus 9, Ohio.

ERNEST BLOCH AWARD. Auspices: United Temple Chorus. Composition, not exceeding eight minutes in duration, for three-part women's chorus on an Old Testament text. Open to all composers. Award: \$150 and publication by Mercury Music Corp. Deadline: Oct. 15. Address: United Temple Chorus, The Ernest Bloch Award, Box 18, Hewlett, L. I., N. Y.

INTERNATIONAL COMPETITION FOR OPERA SINGERS. Auspices: City of Lausanne. May 29 to June 4. Open to singers of any nationality born after Jan. 1, 1921. Awards: ten prizes of 500 Swiss francs each and ten honorary medals. Deadline: May 1 (first 100 applications). Address: Competition Secretary, Conservatory of Music, 6 rue du Midi, Lausanne, Switzerland.

KATE NEAL KINLEY MEMORIAL FELLOWSHIP. Open to music students all branches, not exceeding 24 years of age on June 1, who are

graduates of accredited institutions. Award: \$1,000, to be used for one year's advanced study in America or abroad. Deadline: May 10. Address: Dean Rexford Newcomb, College of Fine and Applied Arts, Rm. 110, Architecture Building, University of Illinois, Urbana, Ill.

YM & YWHA YOUNG ARTISTS' CONTEST. In May. Open to young pianists, violinists, cellists, and singers who are ready for a major debut. Award: \$100 and debut recital in Kaufmann Auditorium. Address: A. W. Binder, music director of YM & YWHA, Lexington Ave. at 92nd St., New York 28, N. Y.

Recent contest winners are two American Conservatory (Chicago) students, Shirley Norberg, recipient of the Crescendo Club of Chicago String Award, and Burton Scalin, winner of the Mu Phi Epsilon Scholarship. Lydia Smutny Sterba, pianist, who placed first in the Lake View Musical Society Contest, will be heard in a concert, sponsored by the society, on April 27.

Jewish Organizations Observe Music Festival

The ninth annual observance of the Jewish Music Festival, conducted on a nationwide basis by the National Jewish Music Council, was initiated on Jan. 31, the Sabbath of Song, and will extend through March 1. Activities planned by the participating Jewish organizations include symphony, choral, and chamber-music concerts featuring music by Israeli and Jewish-American composers, in keeping with the theme of this year's festival, *A Musical Bridge between Israel and America*. A number of radio and television stations and networks have also planned Jewish music programs honoring the festival.

Marks Inaugurates American Music Supplement

An Early American Choral Music supplement, edited by Irving Lowens, has been added to the Arthur Jordan Choral Series published by Edward B. Marks Corporation. Works for SATB a cappella already available are William Billings' *Morpheus* (1779) and *Paris* (1779), Oliver Brownson's *Salisbury* (1783), Uri K. Hill's *Berne* (1801), and Daniel Read's *Complaint* (1785).

Oratorio on Mormon Text Heard in Salt Lake City

SALT LAKE CITY.—Leroy Robertson's Oratorio on the Book of Mormon, a musical setting of the fourth-century Nephite story, was given its first performance in the Mormon Tabernacle on Feb. 18 by the Utah Symphony and a combined University of Utah choir, conducted by Maurice Abravanel.

A new English version of UN BALLO IN MASCHERA

(A Masked Ball)

Verdi's famous opera.

AS IS generally known, Verdi was compelled by the political censorship of his time to make substantial changes in his original setting.

He changed the locale from Sweden to Massachusetts; he changed the names of characters and he altered many dramatic incidents. Here, in an English version, EDWARD J. DENT has restored the libretto to what he believes is the form as close as possible to that which Verdi originally intended. It is the version currently used in the productions at Covent Garden in London.

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Books

A Great Singer Tells Her Story

THE FLAGSTAD MANUSCRIPT. Nar-
rated by Louis Biancolli. New York:
Putnam. 1952. \$4.00.

THIS is called an autobiography of
Kirsten Flagstad, although it was
written by Mr. Biancolli, but the au-
thor defends the designation on the
ground that he took down most of the
material verbatim in shorthand over
a span of twelve years or more and
that his was the role of an amanu-
ensis, rather than an interviewer, in the
assembling of the material. Thus the
story is told in the first person and
in a simple, homely form of English
which a Norwegian, lately come to
the language, might well have em-
ployed.

The book falls automatically into
two sections: first, before World
War II; second, during and after
the war. In view of the sensational
developments, the latter naturally is
of the greater interest. Mme. Flag-
stad reveals herself both bewildered
and angry at the charges leveled at
her during the conflict, and she is
bitter about the attitude of some of
her own countrymen in the United
States, particularly Ambassador Mor-
genstierne. She takes up the various
incidents one by one in considerable
detail to explain how simple misun-
derstandings or incidents completely
unrelated to politics were seized upon
by overzealous patriots as evidences
of pro-Nazi sympathy or, at least,
lack of concern for her homeland
during the occupation. Mme. Flagstad
not only refutes all allegations against
herself, but insists that her husband,
the wealthy industrialist Henry Jo-
hansen, was free of taint and had
broken with the Quisling party in
Norway in July of 1941. She also
gives a full account of her unhappy
experiences upon returning to the
United States after the war, finally
ameliorated by her triumphal last
performance, as Alceste, at the Met-
ropolitan in April, 1952.

The rest of the book is devoted to
her early life as a member of a busy,
musical family in Oslo; her develop-
ment through musical comedy, oper-
etta and opera in her own country,
and her ultimate emergence as an in-
ternational star with her debut at the
Metropolitan in 1935. It may come as
something of a surprise to many of
her admirers in America that Mme.
Flagstad was a repertory singer un-
til her almost complete dedication to
Wagner during the years in America,
and that she had studied and sung
virtually every soprano role in the
book, from Mimi to Aida. There are
a few she has not sung but wishes she
had. They include Donna Anna, Elek-
tra, and the Marschallin. Perhaps the
world can wish she had sung them
too.

Mme. Flagstad reveals that she will
return to America in 1954—as a tour-
ist. "I am going to travel about the
country, at my leisure, seeing the
many beautiful things I've known
about all my life but haven't yet had
the time to see and enjoy."

—R. E.

Comprehensive Collection Of American Folk Songs

BEST LOVED AMERICAN FOLK SONGS.
Collected, adapted, and arranged by
John A. Lomax and Alan Lomax.
Music arrangements by Charles
Seeger and Ruth Crawford Seeger.
New York: Grosset & Dunlap.
1953. \$3.95.

THOSE who would know the true
history of the United States, who
would pierce through the prettified
legends and partisan interpretations to
the living facts, can find no better



IN ILLINOIS

Following a concert given by the Glen Ellyn-Lombard (Ill.) Community
Concert Association, Witold Malczewski (second from left) is shown with
Willard Monsen, treasurer; Mrs. Jean Olsen, president; Douglass Pillinger,
vice-president; and Mrs. G. E. Nicholls, secretary of the organization.

method than to study our folk songs.
For here is vivid record of how men
and women lived and died, how they
felt about their lives, how they
worked, how they played, and what
their fancies were. We owe a tre-
mendous debt to John and Alan Lo-
max, who spent years searching out
and recording these beloved songs,
which are fast disappearing as folk
life and folk ways change and vanish.
This volume is in its third edition; it
was copyrighted in 1947 under the
title Folk Song: U.S.A. It contains
no fewer than 111 songs, which are
numbered and classified into sections.

The dedication gives a good concep-
tion of the earthiness of the book. It
runs: "To ballad-makers, long-dead
and nameless; to the jokey boys
whose smiles are dust; to the singers
of the lumber-woods, the cattle trail,
the chain gang, the kitchen; to fiddlers
in buckskin; to guitar-framers; to
lonesome harmonica blowers; and to
the horny-handed, hospitable, gener-
ous, honest, and inspired folk-artists
who carved these songs out of the
rock of their lives, we dedicate this,
their own book."

The titles of the eleven sections into
which the songs are divided reflect the
lustiness and actuality of their con-
tents: Critters and Chillun'; When
You Go A-Courtin'; Swing Your
Partner; Johnny Has Gone For A
Soldier; Blow, Boys, Blow; Come All
Ye Bold Fellers; Git Along, Little
Dogies; The Farmer Is The Man;
Lonesome Whistles; Heroes and Hard
Cases; and Deep River. The intro-
ductions to these sections contain a
wealth of information, as well as fas-
cinating comment. This description
of the typical American sailor who
roared out the shanties and manned
and worked the clipper ships is a good
example: "In a howling gale off Cape
Horn he would crawl to the top of a
mast that swung in a sixty-degree arc
eighty feet above the deck and the
sea; he would lie there against the
yardarm and pull at the stiff canvas
until he burst his finger-ends and his
red blood spattered the sail. He could
live three or four months on hard
tack and salt pork and a ration of
foul water, sleep on boards in a drip-
ping forecabin, stand twenty-four-
or sixty-hour watches in a storm and
arrive in port with nothing more se-
rious to complain of than a great
thirst. Ashore, the boarding-house
masters took him in charge, and filled
him with cheap rum; the floozies
robbed him of his money. A dead-
beat sailor on the beach had no
friends. He had no choice but an-
other hell-ship bound out for God
knows where."

The musical foreword is also enter-
taining and informative. All would-be
arrangers of folk song should be cog-
nizant of the fundamental principles

that it enunciates. Especially impor-
tant are the distinction between a set-
ting and an accompaniment, and the
use of harmonic discretion. As the
editors warn: "Chromatic upholstery,
overrichness of harmonic texture,
modulations, and, above all, 'cuteness',
are to be avoided, as well in the pay-
ing as in the arranging."

Another valuable feature of the
book is the series of three appendices.
The first is devoted to the sources for
tunes, song texts, and continuity, and
references to other volumes in which
the songs have been published. These
references will be invaluable to stu-
dents. The second appendix lists books,
bibliographies, and other works on
American folk song. The third offers
a selected and critical list of record
albums. Best Loved American Folk
Songs is an enormously entertaining
volume which is unobtrusively packed
with scholarly information and his-
torical background.

—R. S.

Other Books

VOCAL PEDAGOGY. By Bernard Kwar-
tin. New York: Omega. 1952. 50c.

This booklet is a reprint of an ad-
dress given before a conference of
singers and vocal teachers in New
York in 1951. The author calls it "an
inquiry into current methods and the
presentation of new principles," but
he does not have room in this brief
pamphlet to clarify many points. He
refers the reader to his book, Funda-
mentals of Vocal Art, for a detailed
explanation of his ideas, and the prin-
cipal service of this booklet would
seem to be in calling attention to that
work.

—R. S.

L'OPERA DI GIAN FRANCESCO MALI-
PIERO. Introduction by Guido M.
Gatti. Treviso: Libreria Canova.
1952.

The main portion of this book is
devoted to a kind of symposium on
the music and personality of the
eminent contemporary Italian com-
poser. It is made up of articles, mostly
in Italian but some in English and
French, reprinted from various jour-
nals, including, for example, Everett
Helm's article in the April 1, 1952,
issue of MUSICAL AMERICA. Also in
the book are a list of Malipiero's
works, with detailed annotations by
the composer; a list of his literary
contributions to periodicals; memoirs
and reflections selected from his writ-
ings; a chronological listing of com-
positions and major events in his life;
letters to him from some distinguished
composers and writers; and a bibli-
ography. Pictures of Malipiero's beau-
tiful home in Asolo complete this
useful record.

—R. A. E.

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Orchestras in New York

(Continued from page 34)

groups. If a special ensemble is assembled for one such work, why not for a whole program of them. Mr. Bloch and Mr. Prausnitz, of the Juilliard School of Music faculty, apparently reasoned this way and in so doing devised one of the more absorbing concerts of the season. None of the music was new, the modern works all dating back to 1929 or the 1930s, but their infrequent performance gave them an air of novelty. Although the music was of varying merit, none of it was dull or without some value, and they provided a fine study in style contrasts.

The elegant grace and charm of Poulenc's style is everywhere evident in his Aubade, although the harmonies do not have the piquancy or ripe flavor of some of his later works. The Mozart concerto is full of delightful surprises and a testament to the composer's unflinching resourcefulness and inspiration. Webern's ascetic, pointillist, ultra-sensitive composition (courageously hissed by one auditor) was in sharp, almost amusing, contrast to the only American work in the program, that by Hunter Johnson. The last is noisy, somewhat crude, but full of vitality and genuine sentiment. At the end of the piece, sheer energy seems to outlast the validity of the musical ideas, but this is a small criticism in the face of the work's genuine gusto and feeling.

The performances by Mr. Bloch and the group of professional instrumentalists under Mr. Prausnitz' intelligent direction were firmly shaped, stylistically right, and alive. From one seat in the auditorium the piano seemed disadvantageously placed for the Poulenc and Mozart works—it sounded weak in comparison with the rest of the ensemble. When moved for the Webern and Johnson works the balance improved considerably.

—R. A. E.

Castelli Ends NBC Engagement

Guido Castelli's last appearance of the season as conductor of the NBC Symphony, on Feb. 28, also marked the end of his fifth annual engagement. He presented the same works with which he made his 1949 debut on the NBC podium: Haydn's Symphony No. 93 and Hindemith's Mathis der Maler. The young conductor has programmed these works all over the country during guest visits; his interpretations by now are thrice familiar. The Haydn was pure splendor, and we are indebted to Mr. Castelli for having revived it so regularly. He made a tour de force of the Hindemith, and I have liked his concept of it less and less, especially the way he slows down the climax to attenuate the final chords. To my mind the work thus falls apart just when it should be most tightly knit.

—J. L.

Jeanne Mitchell Plays Beethoven Concerto

New York Philharmonic-Symphony, Franco Auteri, conductor. Jeanne Mitchell, violinist, Carnegie Hall, Feb. 28:

Symphony No. 1.....Boyce-Lambert
Violin Concerto.....Beethoven
Symphony No. 5.....Tchaikovsky

This was the first appearance in a Philharmonic subscription concert of Jeanne Mitchell, a gifted young violinist who was born in North Carolina and raised in New York. The musicianship she displayed was a credit to her only teacher, Chester La Follette. Miss Mitchell has a large, lyrical tone, and she deployed it for all it was worth. Her sounds were such a pleasure that one did not take umbrage at her somewhat disconcert-

ing tendency to employ portamento. In fact this lent warmth to the inherent severity of her vehicle. The accompaniment was rather more logy than lively, but Miss Mitchell's performance was an impressive achievement. Franco Auteri had opened the program with one of Constant Lambert's captivating Boyce transcriptions; he closed it with the perennial Tchaikovsky Fifth.

—J. L.

New Friends Cancels Final Two Concerts

The two concluding concerts in the New Friends of Music series, scheduled for Feb. 15 and 22, were canceled due to the failure of the organization to post bonds, covering the salaries of the musicians, with Local 802, American Federation of Musicians. The earlier concert was to have marked the debut of the New York Chamber Orchestra, Franz Allers, conductor, in a program that included local premieres of works by Arthur Honegger and George Antheil. Hortense Monath, president of the New Friends, was to have appeared in the latter concert as the piano soloist with the Philharmonic Chamber Ensemble in an all-Mozart program.

In announcing the appointment of Hans Busch as executive director of the New Friends of Music, Hortense Monath, president of the organization, stated that the current season would be concluded with a Sunday concert in the Town Hall some time in April. Subscribers holding tickets to either of these concerts will be admitted to the April concert.

The initial appearance of the New York Chamber Orchestra will take place on April 5 under the auspices of Local 802, the Music Performance Trust Fund of the Recording Industry, the Composers-Authors Guild, and the American Composers Alliance. An invited audience and a limited number of ticket-purchasers will hear the program originally planned for Feb. 15.

New Orleans Concertmaster Heard

NEW ORLEANS.—A large audience showed its appreciation of Alexander Hilsberg's readings of symphonic masterpieces when the conductor returned to the podium of the New Orleans Philharmonic-Symphony in January, after an absence of five weeks. Nathan Goldstein, concertmaster of the orchestra, made an auspicious solo debut in Sibelius' Violin Concerto, and one week later, Leonard Rose played Saint-Saëns' Cello Concerto. Among Mr. Hilsberg's orchestral offerings were Beethoven's Symphony No. 7 and Villa-Lobos' Preludio Modinha for Cellos.

During his absence, Pierre Henrotte, who was with the orchestra for many years, conducted a program and again revealed his excellent musicianship. His soloist was Aaron Shapinsky, a member of the organization, who gave a fine reading of Dvorak's Cello Concerto. Walter Herbert, in the role of guest conductor, presented a highly interesting program that included works by Jean Françaix, Aaron Copland, and Josef Suk. Despite a recent illness, he conducted with his usual vigor. Anastasia was soloist in Françaix's Concertino for Piano and Orchestra.

The Symphony String Quartet—Nathan Goldstein, Russell Brobrowski, Russell Flagg, and Aaron Shapinsky—was heard at the St. Charles Hotel in works by Haydn and Brahms. Mr. Goldstein also played

Bach's Chaconne in D minor in the same program.

On Jan. 18, an all-Bach concert under the direction of Clifford Richter was presented by Xavier University. The program included two Brandenburg Concertos, No. 1 and No. 6, and the soloists were Ewing Poteet, violinist and music critic of the New Orleans Item, and John Mack, oboist.

A huge success was scored by Ballet Theatre when it was presented here by the New Orleans Opera Guild.

—HARRY B. LOEB

New Jersey Resort Town To Have Orchestra

ATLANTIC CITY, N. J.—The Atlantic City Symphony Association has announced the appointment of Van Lier Lanning, founder and conductor of the Washington (D. C.) Sinfonietta, the Arlington Civic Symphony, and the Jacksonville Symphony, to develop and establish a seventy-piece resident orchestra in this city. The first concert, under the direction of Mr. Lanning, is scheduled for March.

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Boston

(Continued from page 10)
thought them all well done save for too fast a tempo in the opening movement of the G minor.

On Dec. 19 and 20, the week before Christmas, Mr. Munch surprised some of his admirers by giving the first Boston performances of a most un-Christmasy work, the big and commanding Dance of the Dead by Honegger. This score, which had been introduced at Tanglewood during the summer, is music of great imagination and skill, altogether remarkable in its texture and concept. At Tanglewood the vocal portions were sung in English, for Boston the tongue was French.

Once again Arnold Moss was an impressive and impassioned Narrator. This time the vocal solos were taken by Gerard Souzay, baritone, who acquitted himself handsomely; Mariquita Moll, soprano; and Betty Allen, contralto. The able chorus was that of the New England Conservatory, which had been splendidly prepared by Lorna Cooke De Varon, and as splendidly coached in French enunciation by Simone Riviere of the Conservatory faculty.

Mr. Souzay further was heard in the three Ravel songs, Don Quixote to Dulcinea, which, though familiar with piano accompaniment, had not been done here before with orchestra. Mr. Souzay's performance was masterful in technique, style, and communication. The remainder of a wholly French program brought Debussy's Printemps and Prelude to the Afternoon of a Faun.

Arthur Grumiaux, the estimable French violinist, appeared twice with the Boston Symphony in the Brahms Concerto, on Jan. 4 and 6. Mr. Grumiaux, a good musician, did not attempt a heroic unfolding of Brahms's masterpiece, but he did play it cleanly and in excellent style, and he made it sing. That, also, is about the way to describe Mr. Munch's conducting of it.

In the Jan. 4 concert the remaining numbers were Handel's Concerto Grosso, Op. 6, No. 4, and the remarkable Second Symphony of Ernst Toch. The balance of the other list consisted of Mr. Munch's orchestration of Bach's chorale prelude and chorale The Old Year is Past, Nabokov's synthetic but clever La Vita Nuova, and Debussy's Printemps. The capable soloists for the Nabokov work were Mary Henderson, soprano, and Herbert Handt, tenor.

Another recent Boston debut was that of Ervin Laszlo, twenty-year-old Hungarian pianist, at Jordan Hall on Nov. 20. Here was a tremendous talent, at present not fully developed and refined. His technic was big, his musical comprehension of remarkable potentiality.

Unfamiliar Haydn Concerto

An unfamiliar Haydn Concerto for Piano, Violin and Orchestra was the high point of the season's first concert by the Boston Civic Symphony, at Jordan Hall, Nov. 24. Paul Cherkassky conducted. The evening began with Holst's innocuous A Somerset Rhapsody and ended with Sibelius' even more innocuous Third Symphony. In performance and in substance the Haydn concerto proved the best of the concert. Emil Kornsand, violinist, and Jules Wolfers, pianist, played the solo parts with imagination, wit and authority. Much of their parts they had realized from Haydn's sketchy outlines. The work, in F major, had been in possession of Karl Geiringer, Haydn and Brahms authority, who now teaches at Boston University.

Rand Smith, a local musician, was most effective in American songs, which he offered in truly distinguished



VIENNA TO MEMPHIS

Hilde Gueden poses with her accompanist, Carroll Hollister (left), and officers of the Beethoven Club (Civic Music Association), Memphis, Tenn., following her concert there. Officers are Mrs. Early Maxwell, Mrs. Marion Guy, Mrs. Guy Hoshall, Mrs. O. F. Soderstrom, Mrs. Julian Curran, Mrs. Thomas Linder, and Mrs. Roscoe Clark, president.

manner in his recital at Jordan Hall on Nov. 25.

The first concert here in the new year was a Jordan Hall debut recital on Jan. 4 by Emma Gentili, soprano. She is a young woman with a good voice, intelligence, and ambition, judging by the difficult program she attempted. But Miss Gentili was not yet ready in technique or interpretation for such things as a brace of arias from Iphigénie en Tauride, by Gluck; Porgi amor, from The Marriage of Figaro; and some of the Wolf songs she offered. On the other hand, she did well with Ravel's Five Popular Greek Melodies, and some other pieces.

Guiomar Novaes has been too long away from Boston, for she is a musician of the first magnitude. This fact was stressed when she played, for the first time locally since 1947, at the third Boston Morning Musicales in aid of the Boston School of Occupational Therapy in the ballroom of Hotel Statler, on Jan. 7. She is a virtuoso pianist to whom technique is but a means to clear, proportioned, stylistically correct and emotionally profound music-making.

Two Boston premieres were accomplished in a concert by the student orchestra of the New England Conservatory, in Jordan Hall on Dec. 18. One was Intimations by Leland Procter, of the Conservatory faculty. Intimations is an interesting score, somewhat dryly academic, but fluent contrapuntally. The other piece, new only in a relative sense, was the Sinfonie singulière ("singulière" in the sense of odd) by the nineteenth-century Swedish composer Franz Berwald, who in his day was regarded as eccentric. The symphony no longer seems crazy, except for a few surprise loud bangs and chords, but it is a piquant and bubbling work by an obviously minor talent who was a contemporary of Franz Schubert. Both scores were very well conducted by Herbert Blomstedt, a twenty-year-old exchange student from Stockholm, who was born to command an orchestra.

In this concert Alfred Krips of the Boston Symphony was soloist in a clean and sensitive performance of Mozart's Violin Concerto in G major, K. 216, which was conducted by his confrère of the Boston Symphony's first desk, concertmaster Richard Burgin. The conservatory orchestra this year is not so good as last.

The best performances of Handel's Messiah by Thompson Stone and the Handel and Haydn Society that I have heard in nearly 25 years were given at Symphony Hall on Dec. 14 and 15. Here was true excellence, in every way. There were four fine soloists, too, in Ruth Diehl, soprano;

Gertrude Berggren, contralto; John McCollum, tenor; and the remarkable Chinese bass, new here, Yi-Kwei Sz. The Vienna Choir Boys, always well received here, were again applauded at Symphony Hall on the evening of Jan. 4. A capacity audience went to Jordan Hall on Jan. 5 for a free concert by the Cecilia Society. Now under the conductorship of Willis Page, this singing society is regaining lost ground and prestige. The singers did well with most of Bach's B minor Mass. The soloists were Marguerite Stagliano, soprano; Eunice Alberts, contralto; Carl Nelson, tenor; and Paul Tibbets, bass.

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New And Old American Works Are Heard In Fourteenth Annual WNYC Festival

MORE than 150 hours of special programming constituted the fourteenth annual American Music Festival of radio station WNYC, during which 125 new works by American composers were heard for the first time. The festival was officially opened by Mayor Vincent R. Impellitteri in a Town Hall concert on Feb. 12, one of fifteen special concerts open to the public without charge. His address was followed by a program in which Douglas Moore's Suite for Piano, Ivan Langstroth's Sonata for Two Flutes, Arthur Berger's Duo for Oboe and Clarinet, and Sam Raphling's Concerto for Trombone, Oboe and Strings received their first local performances. Other works were Peggy Glanville-Hicks' Sonata for Piano and Three Percussion, Benjamin Lees' String Quartet, and songs by Aaron Copland, John Duke, Paul Nordoff, and Richard Hageman.

Remaining public concerts included in the festival, which occupied the traditional eleven-day period between Lincoln's birthday, Feb. 12, and Washington's birthday, Feb. 22, were those at the Brooklyn Museum, Feb. 14, 15, and 22; Carl Fischer Hall, Feb. 12, 15, and 16 (see review below); McMillin Theatre at Columbia University, Feb. 13 and 14; Third Street Music School Settlement, Feb. 15, 21, and 22; Manhattan School of Music, Feb. 18 (see review below); Carnegie Hall, Feb. 20; and Town Hall, Feb. 21. The festival was concluded with a concert sponsored by the American Composers Alliance and Broadcast Music, Inc., and conducted by Leopold Stokowski in the Museum of Modern Art. The program consisted of works by Charles Ives, Halsey Stevens, Henry Brant, Lou Harrison, Peggy Glanville-Hicks, and Jacob Avshalomov.

Schools Take Past

Works by student composers, representing the largest group of music schools and music departments in universities ever to participate in the festival, were heard in performances by students or alumni. Schools taking part were the YMHA Music School and Hunter College, Feb. 12; Sarah Lawrence College, Columbia University, Eastman School of Music, Peabody Conservatory, and Queens College, Feb. 13; Juilliard School of Music, Feb. 14; Michigan State College, University of Minnesota, University of Oklahoma, and New York College of Music, Feb. 16; Brooklyn College, Cleveland Institute of Music, Chicago Musical College, and Oberlin Conservatory, Feb. 17; George Peabody College for Teachers, New York University, University of Southern California, University of Kansas, and Manhattan School of Music, Feb. 18; Gramercy School of Music, Boston University College of Music, Hartt College of Music, New England Conservatory, Yale University School of Music, and Mannes Music School, Feb. 19; School of Performing Arts, High School of Music and Art, Indiana University, University of Texas, Kansas City Conservatory, and Aspen Institute, Feb. 20; Miami University and Long Island University, Feb. 21. Works by member composers in the national professional music fraternities were heard in three concerts: Delta Omicron, Feb. 14; Mu Phi Epsilon, Feb. 15; Sigma Alpha Iota, Feb. 17.

Other organizations or institutions represented in festival concerts were the Library of Congress, Feb. 13; Composers' Concert Group, United States Military Academy Band, Com-

posers Forum, and the League of Composers, Feb. 14; Frick Museum, American Guild of Organists, National Federation of Music Clubs, and American Theatre Wing, Feb. 15; American Society of Composers, Authors and Publishers, Feb. 16; Metropolitan Opera Association, Broadcast Music, Inc., and National Orchestral Association, Feb. 18; Composers Group of New York City, Feb. 19; United States Army Band, Feb. 20; New York Philharmonic-Symphony Society, Little Orchestra Society, National Music League, Local 802 (American Federation of Musicians), and National Association of American Composers and Conductors, Feb. 21; Musicians Workshop and the New Chamber Music Society, Feb. 22.

New York College of Music Carl Fischer Concert Hall, Feb. 16

This was the first of two contributions by the New York City College of Music to the WNYC Festival. The program included choral compositions by Henry Cowell, Douglas Moore, Virgil Thomson, Paul Hindemith, Erich Katz, Anthony Donato, Vincent Persichetti, Philip James, Marion Bauer, and Aaron Copland. There was also a group of songs by Samuel Barber, Griffes, and Richard Hageman. Among the first performances were Alan Hovhaness' Suite for Piano, Lalezar, a characteristically overextended essay in modal polyphony; Arved Kurtz's innocuous and uneventful Sonatina for Flute Alone; and Donald Tweedy's Sonata for Cello and Piano, a long and diffuse pastiche of post-Romantic clichés. —W. F.

Manhattan School Concert Hubbard Auditorium, Feb. 18

A program of works by graduates of the Manhattan School of Music was heard in the school's Hubbard Auditorium as part of the WNYC American Music Festival. Listed as first performances were a trio for violin, cello, and piano by Edward Lewis, three songs by David Simon, a string quartet by Ludmilla Ulehla, and Nicholas Flagello's Pentaptych for Orchestra and Chorus. Two songs by Ernest Lubin were also included. By far the most substantial works were Miss Ulehla's quartet, a sturdily constructed piece of intriguing if not original harmonic invention, and Mr. Flagello's choral settings of Latin religious texts, which bore the markings of a personal style and contained moments of considerable emotional impact. Both of these works revealed an intelligent exploitation of the particular medium involved.

Among the participating artists in this concert, organized and presented by the Manhattan School Alumni Association, were Vilma Georgiou, soprano; and members of the Manhattan Trio and Alumni Quartet. Hugh Ross conducted the Manhattan Orchestra and Chorus. —C. B.

Choral Group Sings Handel and Verdi Works

SCHENECTADY.—The nineteenth annual presentation of Messiah by the Octavo Singers, Gordon Mason, director, was given in Union College Memorial Chapel on Jan. 9, with Adele Addison, Martha Larrimore, John Alexander, and Carlos Sherman as soloists. The choral group will conclude its season with a performance of Verdi's Requiem on April 24, also at Union College. Soloists will be Suzanne der Derian, Beatrice Krebs, John McCollum, and Paul King.

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The Greenwich House Music School is sponsoring a series of concerts of contemporary music and that of the pre-classic period.

In the first concert, works by LeJeune, Cesaris, Vierdanck, Frescobaldi, Gabrieli, Schönberg, Marc Wilkinson, and Arthur Berger were performed by the New Music Quartet, the Metropolitan Wind Ensemble, and Bethany Beardslee, with Jacques Monod and Gunther Schuller as conductors. On Jan. 23, the school presented Paul Loyonnet in a recital of Chopin's piano music.

The Mannes Music School recently presented Martial Singher, a member of its faculty, in a recital for the benefit of the school's library fund. The baritone's program included works by Rameau, Gluck, Schubert, Falla, and Poulenc.

Columbia University's department of music is holding auditions to award four Alice D. Ditson scholarship for study in its opera workshop, which is directed by Willard Rhodes and Felix Brentano. Further information may be obtained by writing to the department at the university.

The Carl Friedberg Alumni Association will hold auditions in May to award a scholarship for study with Carl Friedberg. Pianists between the ages of sixteen and 25 are eligible. For application forms write to Miss Lonny Epstein, 401 West End Avenue, New York 24, N. Y.

Angela Weschler's pupils are appearing in a series of three recitals of piano music at the New York College of Music. The first program, given on Feb. 22, was devoted to classical music; romantic music will be played on March 29, and modern works will be performed on April 26. Three of Miss Weschler's pupils participated in contemporary American music concerts presented by the New York College in association with the WNYC American Music Festival. Felice Takakjian played the first performance of Alan Hovhaness' Lalezar, a suite for piano, at Carl Fischer Hall on Feb. 16; Marie Hanley and Heinz Hammerman appeared in a program given at the Museum of the City of New York on Feb. 22.

Rose Walter's pupil Tutta Franc, soprano, has been engaged by the Dusseldorf Opera for the 1953-54 season.

Margaret Matzenauer, who recently returned from Europe, has resumed teaching in her New York studio. She is now offering a scholarship to a deserving young American singer. Information may be obtained by writing to Miss Matzenauer at 225 West 86th Street, New York, N. Y.

Solon Alberti's pupil Bettye Hairston, soprano, recently played the leading feminine role in Burleske, in Houston, Tex. Jan Eaton Bures, soprano, was Marie in three performances in Honolulu of The Bartered Bride. She also gave a re-

cital at the Honolulu Academy of Arts and appeared in Brigadoon. Rose Mary Tiernan and Ruthabel Rickman, sopranos, have appeared in recent productions at the Amato Opera Theatre. Miss Rickman and Homer Donohoo, tenor, were soloists in a performance of Verdi's Requiem at the Park Avenue Christian Church on March 15. Through an auditions contest Lucretia Ferre, soprano, recently won a recital appearance at Steinway Hall under the sponsorship of the Concert Artists Guild.

Edwin Hughes will conduct a six-week master class for pianists and teachers from July 6 to Aug. 15 in New York. He has been engaged to hold a three-week class at the University of South Carolina, in Columbia, prior to the New York session.

The La Forge-Berumen Studios presented Joanne Netter Harron and Edna Hamill, sopranos; Ruth Greenwood, contralto; Ralph Quist, tenor; and John Boerner, pianist, in a concert at the Cornell Medical Center early this season. Mr. Quist later appeared with Delia Rigal in a joint recital for the Musicians Club of New York. Mr. Berumen's piano pupil Erin Ballard was piano soloist in a program he shared with Mr. La Forge's pupils—Laura La Forge, soprano; Lora Brewster, contralto; and William Carson, tenor—at the Darien Methodist Church on Dec. 21. Edward Mullady, pianist, gave five piano recitals in November. Georgia Bronson, pianist; Beatrice Hickson, soprano; Miss Hamill, Miss Brewster and Mr. Quist gave a concert at the Museum of the City of New York on Jan. 11.

Louis Polanski's pupil Adelaide Bishop recently sang under Joseph Rosenstock's direction in a performance of The Marriage of Figaro given in Buffalo.

Other Centers

The University of Rochester will offer a Doctor of Musical Arts degree through the Eastman School of Music beginning with the 1953-54 academic year. Approved by the New York State Board of Regents and by the Graduate Commission of the National Association of Schools of Music, the new degree will provide the first American academic recognition of high professional attainments in music practice, with emphasis on the arts of performance, teaching, administration, and conducting. It will be the result of twenty years of study of the professional degree problem by the NASM.

Indiana University's orchestra and chorus gave two concerts recently in the Indianapolis Symphony's subscription series while that orchestra was on tour. The programs, which were played on Feb. 22 and 23, included Beethoven's Sixth Symphony, Verdi's Te Deum, Holst's Hymn of Jesus, and Kodaly's Psalmus Hungaricus. Ernst Hoffman and Wilfred Bain were the conductors. The university's opera workshop schedule calls for performances in English of The Magic Flute on May 1 and 2 and Parsifal on Palm Sunday.

The Cleveland Institute of Music presented Stravinsky's Les Noces and Pergolesi's Stabat Mater in a program given on Jan. 30, again on Jan. 31, and repeated on Feb. 20 by popular demand. Marcel Dick conducted the

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entire program, and Reuben Caplin
prepared the chorus.

The Boston University College of Music is presenting a series of weekly lectures and recitals on the history of music. Among the guests engaged for the series were Paul Henry Lang, whose subject was The Beethoven Ideal; Alfred H. Swan, for a lecture entitled From Moussorgsky to Stravinsky; and Louise E. Cuyler, for a discussion of Arnold Schönberg and Pierrot Lunaire.

Peabody Conservatory has announced that it will hold its scholarship examinations in May instead of in September as it has done previously. The change has been made in order that students may be able to make plans for the forthcoming season well in advance. Candidates for all scholarships except those in organ and voice must be under 21 years of age. Organists must be under 23, and singers must be under 25. For the first time a limited number of scholarships are available to students who wish to do graduate work. Complete information about all scholarships may be obtained by writing to the school in Baltimore, Md. George Bolek was recently added to the Peabody faculty as a teacher of singing.

Connecticut College's Palestrina Society recently sang Josquin Des Prés' Salve Regina and Philippe de Monte's Missa Quaternis Vocibus in a concert given at the school in New London. Paul Laubenstein was the director. In the same program, Sarah Leight Laubenstein, organist, played Dufay's Alma Redemptoris Mater, the Kyrie from Raison's Mass on the First Tone, and four selections from Frescobaldi's Fiori Musicali.

The Yale University Library is now exhibiting manuscripts, published music, and books on music of the eighteenth century. The exhibit is divided into two sections; one is entitled The Sons of Bach, and one is called Burney's England. Among the items on display is Thomas Arne's masque Alfred, which includes the first known appearance of Rule, Britannia, one of England's most famous national songs.

Cornell College, in Mount Vernon, Iowa, presented Carl Weinrich in a master class and an organ recital on Feb. 3 and 4. The recital was the second musical event in the school's Artists and Lecturers Series.

The St. Olaf Choir, of St. Olaf College, in Northfield, Minn., opened its annual tour on Jan. 30 in LaCrosse, Wis. When the choir returned to Northfield for its home concert on Feb. 22, it had sung 24 concerts in seven states.

The University of Tennessee has announced that auditions for the 1953-54 Grace Moore Scholarship will be held April. The award, which will be given to a native or a resident of Tennessee, will provide \$500 in cash in addition of the waiver of regular university fees. The recipient will be enrolled as a full-time student in the Department of Fine Arts. Entry blanks may be obtained by writing to the department at the University of Tennessee, Knoxville, Tenn.

Milton College, in Milton, Wis., will be benefited when the Choral Union performs Bach's St. Matthew Passion on April 12. It is hoped that \$10,000 can be raised for the school's operating fund. The community chorus is directed by Bernhardt H. Westlund, a member of the college faculty. In the forthcoming performance, the organization will be assisted

by the Madison String Sinfonia; the Milton College Civic Orchestra; the Milton College Choir, Sandra Cortez, soprano; Lillian Chookasian, contralto; William Miller, tenor. Key Graves, baritone; and Harry Swanson, bass.

The American Guild of Organists has announced that ten regional conventions will be held in 1953. Meetings will take place in Shreveport, La., and Tacoma, Wash., in April; in Miami, Fla., Albuquerque, N. M., and Salt Lake City, Utah, in May; and in Jackson, Miss., Kalamazoo, Mich., Pittsburgh, Penna., Utica, N. Y., and Manchester, N. H., in June.

The Northwestern University School of Music held its 1953 Mid-winter Conference on Church Music on Feb. 9 and 10 in Lutkin Hall on the Evanston campus. Guest lecturers were Luther Noss, university organist at Yale; Donald Kettinger, organist at the East Liberty Church in Pittsburgh; and Richard Schoenbohm, professor of voice and choral director at Valparaiso University. Mr. Noss was also heard in a program of religious organ music.

Scholarships To Be Awarded In Youth Week Observance

CHICAGO.—A total of twelve scholarships at local music schools will be awarded to talented young artists placing in the April 22 finalist auditions held in connection with Chicago Youth Week. Any boy or girl under college age, who is sponsored by a music teacher or public school teacher, is eligible for a scholarship in voice, piano, violin, or any other instrument. The six accredited institutions represented on the scholarship committee are Chicago Musical College, Roosevelt College, De Paul University, Cosmopolitan School of Music, Chicago Conservatory, and American Conservatory. Candidates may obtain applications by writing to Mrs. Alma K. Anderson, Chicago Youth Week Music Chairman, 4311 W. Belmont, 41, Chicago, Ill. The deadline for all entries is April 6.

Plymouth Rock Center Announces Season

DUXBURY, MASS.—The opera and concert series in the Plymouth Rock Center of Music and Drama season, which will extend from July 6 through Aug. 31, will include productions of The Abduction from the Seraglio, Carmen, Pagliacci, Frederick Converse's The Pipe of Desire, and Ernst Bacon's A Tree on the Plains, as well as four orchestral concerts and four children's concerts. In addition to the major productions to be given in the main theatre, the center will produce several chamber operas in the newly established opera workshop. Students will handle all phases of these productions, which will be professionally directed. Weekly chamber-music programs are also scheduled.

First Warren Scholarship Won by Stamford Tenor

Charles O'Neill, tenor of Stamford, Conn., has been awarded the first Leonard Warren Scholarship, established by the Metropolitan baritone as an annual grant to a gifted young singer. Mr. O'Neill was at one time a member of the Radio City Music Hall Glee Club and has recently sung in the chorus of My Darlin' Aida. The award provides a minimum of a year's study with Mr. Warren's teacher, Sidney Dietch. Applications for next year's scholarship should be addressed to the Leonard Warren Scholarship, 160 W. 73rd St., New York.

Stravinsky To Conduct Opera at Boston University

BOSTON.—Igor Stravinsky will conduct the Boston University Opera

Workshop in two performances of his The Rake's Progress on May 17 and 18.

Newport To Inaugurate Music Festival

NEWPORT, R. I.—The Newport Music Club will sponsor the first Newport Musical Festival on the campus of Salve Regina College on Aug. 7, 8, and 9. The New York Philharmonic-Symphony will be conducted by Remus Tzincoca in three concerts, with Erica Morini, Pierre Fournier, and Claudio Arrau as soloists. Mrs. Constance Snow, manager of the Snow Concert Bureau in Washington, D. C., has been named manager of the new project.

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Washington University's Program Shows Positive Approach to Urban Problems

By LEIGH GERDINE

St. Louis

URBAN universities tend to have deplorable music departments, insofar as extracurricular activities are concerned. The reasons for this are not difficult to find. Without the captive student body, which in the small college community will probably have a choice between a cowboy film and the singing of Bach for an evening's entertainment, it is difficult to hold students for group activities. The fleshpots of the city lure the student audiences away. The depressing economic facts of existence for the student preparing to become a professional musician weigh more heavily—students are more likely to have off-campus jobs to which they must hurry when classes are over.

In building an organization equipped to handle the musical activities of an urban university, the music department of Washington University has undertaken the task in a new and bold fashion. Admitting the disadvantages inherent in the urban situation, it did not negatively deplore the lack of a captive audience. Instead, it took a positive approach to the problem by posing this question: What are the specific characteristics of an urban situation that will allow our department to contribute to the life in the university and the surrounding community?

In the first place, it should be immensely stimulating and challenging to a music department to have to compete with the professional musical community for an audience. When a university secures an audience in a

city of any size, it can be certain that the audience is well merited, for it has been drawn away from myriad counter attractions.

The music department at Washington University is firmly convinced that the understanding of music is one of the hallmarks of the fully educated man and that it ought to help provide this understanding to both university students and members of the community. In this connection Washington University has established many points of contact with its neighbors. The university's chamber-music series, which in its third year is drawing capacity audiences, is open not only to students of the university but to the general public as well. The series concentrates on the presentation of music of only the finest quality, and the audience is one of the most cultivated to be found. Moreover, the emphasis in the programs—but not an undue one—is on contemporary music.

Another civic group, the St. Louis Grand Opera Guild, has decided to subsidize the operatic activities of the department and has this year provided thirteen scholarships for talented singers in the Washington University Opera Theatre. By a mutual arrangement between the guild and the music department, Boris Goldovsky has been engaged to conduct Verdi's *Falstaff* as part of the university's centenary celebration.

Realizing that the high schools of the city and county of St. Louis do not have enough students deeply interested in music to make a theory course practicable for the schools, Lewis B. Hilton, head of the music-education work at Washington University, organized a special free Saturday morning theory course for high school music students. Mr. Hilton asked the music supervisors of the city and county to nominate for such

a course their best music students. Where a modest group of twenty was anticipated, 83 excited youngsters turned up, for whom the department has had to operate four sections.

Numerous community music groups have been urged to make use of university facilities. The Musicians' Guild, for example, has frequently met on the campus.

The Friends of Music at Washington University, a group of civic-minded women, has been formed to advise the department in what manner its contribution to the musical life of the city can best be made. Their enthusiasm and interest insure the continued concern of the university with its civic obligations in music.

Washington University is also offering a new introductory course for amateur musicians, Music 101. There are, of course, 101 reasons why everyone should have some basic knowledge of music. This course proposes to give it to them in the most thoughtful and pleasant possible context. Meeting together once a week for a lecture session, the class has the advantage of hearing not only Lincoln B. Spies, who is in general charge of the course, but also all members of the music faculty, each of whom lectures on his special field.

Each combined session offers live performances of the music under discussion, which ranges from medieval to contemporary works. Two laboratory sessions a week lead up to this combined session. Outside work in the way of listening assignments is recorded on tape, with commentary, which the students are free to play at their leisure in comfortable listening rooms. Eventually it is planned to broadcast these tapes so that students en route to school—and business men en route to their offices—may profitably use their time while traveling.

Changes in Interpretation Seen

By Founder of Budapest Quartet

METHODS and approaches change in chamber music interpretation as much as they do in other aspects of art and of living, asserts Emil Hauser, founder and leader of the Budapest Quartet for sixteen years, who is now devoting himself to teaching. Mr. Hauser, an animated and inexhaustible conversationalist, likes to challenge his students at Bard College and elsewhere by classroom experiments. He plays a recording in which he himself participates, waits until the chorus of praise has been uttered, and then proceeds to analyze the performance, showing the class how he thinks it could be improved upon. If Beethoven were alive today, he would want his music to be played as we feel it and think it, not in a sort of museum-reconstruction, Mr. Hauser believes. One of the principal changes in psychological attitude, he finds, is the enormous concentration and swift-moving realism of our age. Today, in art as in life, we tend to go to the point at once, and musicians should reflect this concentration upon essentials in their playing, he feels. Style has grown less leisurely; musical thinking has grown tauter.

In 1916, Mr. Hauser founded the Budapest Quartet, which made its debut in 1917 after 23 months of rehearsal. He remained with the quartet until 1932. He also taught at Frankfurt-am-Main, but in 1932 he went to Palestine, to work at the International School there, which expanded its faculty from eight to 58 in the ensuing years. In 1939 Mr. Hauser came to the United States, where he had often appeared. Since that time he has taught at the Juilliard School of Music and many other institutions.

Two outstanding elements in Mr. Hauser's system of teaching chamber-music and interpretation are the elimination of metric conceptions and the identification of the elements in music with expression. From the beginning he works with musical phrases and sentences, eliminating the tyranny of the bar line, fatal in chamber-music playing, and showing how the structure of the music is integrated. He goes to the fundamentals both in musical analysis and in performing technique. Through scores of exercises he trains his students to master the various types of expressive devices, while they are penetrating into the construction and spirit of music at the same time. He shows them how easy it is to confuse their subjective emotions about the music they are playing with its emotional effect upon the listener, which is quite a different matter, needing a different approach on the part of the interpreter. He also demonstrates how tricky and deceptive the human ear can be, and with the aid of recordings trains his students to listen to themselves as objectively as possible.

Mr. Hauser lives, eats, and breathes chamber music. If there is a touch of fanaticism in his attitude, so much the better. It was fanatics who made this nation musical in the first place—pioneers like Theodore Thomas.

Duluth Conductor Signs for Fourth Year

DULUTH.—Hermann Herz, conductor of the Duluth Symphony, has been re-engaged for his fourth consecutive year, according to an announcement made by Mrs. Wilsey H. Mitchell, president of the Duluth Symphony Association.

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Karl Muenchinger Makes Debut in San Francisco

San Francisco

THE American debut of Karl Muenchinger, as guest conductor of the San Francisco Symphony on the last weekend in February, won the visitor from Stuttgart a great ovation from the audience. Modest, sensitive, and sincerely devoted to the music at hand, the 37-year-old conductor also won praise from the critics.

His first program listed the Ricerar from Bach's Musical Offering, the Handel-Harty Water Music Suite, Mozart's Haffner Symphony, Respighi's Old Airs and Dances for the Lute (third series), and Beethoven's Eighth Symphony.

Mr. Muenchinger brought to his interpretations much of the chamber-music ideal. There was clarity, finesse, and unity; there was also a joyous note, as if music should be composed only of happy sounds. He may have been guilty of understatement, but never of over-statement. His work was completely free from every suggestion of theatrical hokum.

Successful, too, were the guest appearances in two programs in January and February of Victor de Sabata, who gave some of the most exciting performances of any year of music chosen to exhibit his directional dynamism. In his second program, Ossy Renardy was the brilliant soloist in Paganini's First Violin Concerto.

Massimo Freccia occupied the podium on Feb. 19, 20, and 21, and had invaluable assistance from Nicole Henriot as soloist in Ravel's G major Piano Concerto.

St. Matthew Passion Sung

Erich Leinsdorf concluded his guest appearances with the San Francisco Symphony with a memorable performance on Jan. 17 of Bach's St. Matthew Passion. Using the San Francisco Opera Chorus, the conductor effected a desirable balance of tone between the orchestra and this experienced group of singers. The soloists were Donald Gramm, bass, who sang the word of Jesus with fine vocal projection; James Schwabacher, tenor, who put emotional fervor into the part of the Evangelist; Dorothy Wareskjold, soprano; Nan Merriman, mezzo-soprano, the most convincing singer of all; Winther Andersen, baritone; and Fred Guthrie, an excellent bass. Clarity of diction was a virtue shared by all. It was the first complete public performance of this work to be given here since Alfred Hertz conducted it about 25 years ago.

Alfred Wallenstein followed Mr. Leinsdorf in the passing parade of conductors, on Jan. 22, 23, and 24. He presented in straightforward manner such interesting orchestral works as Menotti's Apocalypse and Kodaly's Hary Janos Suite. Rudolf Serkin was soloist on Thursday night in Brahms's D minor Piano Concerto, playing with beautiful, aristocratic tone and style. On Friday afternoon and Saturday night, Mr. Serkin gave similarly superb performances in Brahms's Second Piano Concerto.

The Youth Symphonies were opened on Jan. 27 with Kurt Herbert Adler conducting and Alexander Fried as commentator before an audience of youngsters excused from the afternoon school sessions. The program included Ravel's Introduction and Allegro, for harp and strings.

Menotti's The Old Maid and the Thief was ingeniously produced and well sung by the Cross-Bay Lyric Players at the Playhouse at Beach and Hyde, on three weekends. The admirable cast had Henrietta Harris and

Edgar Jones in the title roles; Dorothy Renzi as Laetitia, and Judith Hemphill as Miss Pinkerton. At the piano was Evelyn Olivier, musical director; the staging was by Martin Pouch.

The California String Quartet presented an adventurous program in the Museum of Art, offering works by Gossec, Jack Holloway, Ben Weber, Hugo Wolf, and d'Indy. The Ajemian sisters concluded their violin and piano series (a repetition of the three concerts they gave in Town Hall in New York) with a stimulating program by contemporary composers. Also on the novel side was Suzanne Bloch's recital of music for the lute, recorder, virginals, and voice.

After much bemoaning of the sad state of vocal art as revealed in recent seasons, along came Victoria de los Angeles, Elena Nikolaidi, and Marian Anderson to prove that there is beautiful singing to be heard today—especially when those three artists are in top form, as they were in their Opera House recitals.

Music for cello and piano by Vivaldi, Beethoven, Hindemith, Livia-bella, and Brevall gave pleasure to a small Labaudt Gallery audience when played by Tadeusz Kadelawa and Douglas Thompson.

Distinguished playing of the six Bartok string quartets by the Juilliard String Quartet provided two memorable concerts for chamber-music lovers. These and Richard Dyer-Bennet's folk-song program were presented in the Veterans' Auditorium on Spencer Barefoot's Celebrity Series.

With Rosina Lhevinne as guest pianist, the San Francisco String Quartet featured an exceptionally fine performance of the Dvorak Quintet, Op. 81, in its January concerts.

Rosa Casiglia, pianist, was heard in a debut recital at the California Club. She is the daughter of Artur Casiglia, conductor of the Pacific Opera Company.

Kayton Nesbitt, tenor, displayed musicianship and an exceptional repertoire in recital in Veterans' Auditorium, with William Keller at the piano.

—MARJORY M. FISHER

Detroit Symphony Offers Modern Works

DETROIT.—Paul Paray conducted the Detroit Symphony in its eleventh concert of the season on Jan. 22, when Whittemore and Lowe were soloists in Poulenc's Concerto for Two Pianos and Orchestra and Britten's Scottish Ballad. The Poulenc composition was admirable in a well-defined interpretation, but the Britten work seemed difficult to listen to and like.

On Jan. 29, Valter Poole, the orchestra's associate conductor, led his only concert in the regular subscription series. The program included the Overture to Mozart's The Abduction from the Seraglio, Strauss's Don Quixote, and Rachmaninoff's Second Symphony. Mr. Poole's interpretation of Don Quixote was masterful, and the solos representing the brave knight and his companion were excellently handled by David Schwartz, violinist, and Georges Miquelle, cellist.

Milton Katims, the guest conductor on Feb. 5, was rewarded with an ovation at the conclusion of Brahms's Symphony No. 1. He had reseeded the orchestra for the concert, and the violin tone seemed to be strengthened by having the first and second

sections placed side by side. Mr. Katims conducted vigorously, keeping a firm grip on every choir of the orchestra. William Schuman's choreographic poem Judith was given its Detroit premiere (without a dancer) by Mr. Katims.

On Feb. 12, Artur Rubinstein was soloist in Chopin's Piano Concerto in E minor and Rachmaninoff's Rhapsody on a Theme by Paganini, and Mr. Paray conducted the orchestra alone in Liszt's Orpheus, the Overture to Wagner's Tannhauser, and Bach's Jesu, Joy of Man's Desiring.

Isaac Stern displayed amazing dexterity and stamina in Brahms's Violin Concerto in D minor when he appeared with the orchestra on Feb. 19. He was also heard in Ravel's Tzigane. The remainder of Mr. Paray's program offered Marc Lavry's Five Israeli Folk Melodies, and works by Lalo and Borodin.

A capacity house was overwhelmed by Dorothy Maynor's masterly singing in the concert given on Feb. 26. She sang Handel's O Sleep, Why Dost Thou Leave Me?; Come scoglio, from Mozart's Così Fan Tutte; three Strauss songs; and Villa-Lobos' Bachianas Brasilieras No. 5. Haydn's Symphony No. 104, Albeniz's Triana, and an excerpt from Franck's Redemption completed the program.

Robert Merrill was in good voice for his recital here on Jan. 19, when he sang a program that included two arias from Verdi's Don Carlo as well as a liberal assortment of songs in English. On Feb. 5, Yehudi Menuhin gave a concert at the Detroit Art Institute to benefit and stimulate the Israel bond drive. His program consisted of a new sonata by Paul Ben-Haim (an Israeli composer), and large works by Bach and Mendelssohn.

On Jan. 30, Vladimir Horowitz attracted the largest crowd of the season to the Masonic Auditorium for his concert. His artistry was superb as he performed works by Bach, Chopin, Scriabin, Debussy, Schumann, and Liszt. Jascha Heifetz' playing in his recital on Feb. 10 was perhaps the most satisfying he has done here in years. Included in his program were Beethoven's Kreutzer Sonata and Debussy's Sonata.

—DICK FANDEL

Norway

(Continued from page 31)

regular series of broadcast concerts. Among the guest artists that have appeared with the Philharmonic recently are Yehudi Menuhin, Todd Duncan, Ricardo Odnoposoff, Abbey Simon, and Bronislaw Gimpel. Eugene Ormandy was the guest conductor in two concerts. Norway's second major orchestra is the Musikselskapet Harmonien in Bergen, conducted by Olav Lielland. Trondheim also boasts of a good chamber orchestra in the Trondheims Symfoniorkester.

Since distances between towns are very great and since many people are thus denied the opportunity of hearing a symphony orchestra in their home towns, the Oslo Philharmonic has initiated a series of spring tours. Last year the orchestra was carried by steamer to the extreme northern tip of the country, a trip lasting more than a week. Distance is also a factor in the tours made by visiting artists, but Oslo has recently heard Isaac Stern, William Primrose, Andres Segovia, and Albert Wolff, to mention only a few. Audiences in this city are generally responsive and appreciative, but here, as elsewhere, only well-known names attract crowds.

One serious disadvantage to musical life in Oslo is the lack of an adequate concert hall. The Inner Mission Chapel has been used as a concert hall in the past but is now being torn down to be replaced by a modern building, and the University Aula is



H. N. Cowling

DEPUTY SHERIFF

Herbert Stassin (center) is made an honorary member of the Spokane County Mounted Sheriff's Posse as James de la Fuente, a regular member, looks on

acoustically inadequate, especially for orchestral concerts. Plans for the construction of concert halls have been submitted to the building authorities, but have been given no support. It is consequently difficult at times for managers to book foreign artists. Louis Armstrong's concerts here were given in a movie house before and after the regular film showings. Occasionally the National Theatre is hired for a special matinee concert, as in the case of Kirsten Flagstad, but the management refuses to cancel its regular evening performances to turn its stage over to musicians.

Outside of Oslo, glee club and choir concerts constitute virtually the only musical activity. Scandinavian countries are noted for a large number of male choirs, and Norwegian composers have devoted the greater part of their energies to writing pieces for these groups. Oratorios, cantatas, and other choral works are a characteristic part of Norwegian music. Writing for the operatic stage, on the other hand, has always been a fairly risky undertaking, and most Norwegian operas are rarely ever performed. The most recent productions at the National Theatre of Oslo are Olav Liljekrand's Cymbeline, with Aase Nordmo Lovberg and Bjarne Buntz in the leading roles, and an opera by Arne Eggen based on an early romantic drama by Ibsen. Ludvig Irgens Jensen's dramatic cantata, Homecoming, composed nearly twenty years ago, was also staged as an opera last season.

The leading composers in Norway today are Fartein Valen [Valen died shortly after this was written.—Ed.] and Harald Saeverud. The former is an atonalist of unusual refinement and introspection. Some of his piano compositions have been played by Aleksander Helman and Andor Foldes. Mr. Helman even took the initiative in forming a Valen Society, which has published scores and issued records of the composer's works. Saeverud is known chiefly for his orchestral music and recently stirred considerable interest with his new music for Peer Gynt.

David Monrad Johansen was once the leader of a group of nationalist composers, but we have heard little from him since the war. Works by Ludvig Irgens Jensen, Sparre Olsen, and Klaus Egge, each with a strongly individual style, have been heard from time to time at international music festivals. Several of these native composers have been given yearly grants by the government so that they might continue their work without being hampered by financial difficulties.

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Peabody Conservatory Celebrates The 85th Anniversary Of Its Establishment

BALTIMORE.—The Peabody Conservatory of Music, Reginald Stewart, director, celebrated the 85th anniversary of its founding with a Festival of Music, from Feb. 13 to 15. The final concert featured the music of Paul Hindemith and was conducted by the composer.

On Friday evening the advanced students and alumni of the conservatory presented a program in the Concert Hall, followed by a reception and dance. The Alumni Association sponsored a concert of original compositions on Saturday afternoon and in the evening held its banquet. Mary Howe, Washington composer and a Peabody alumna was the speaker.

The closing concert on Sunday afternoon proved one of the finest here in many years. Members of the Baltimore Symphony, some of whom are faculty members of the school, joined with students to play under Mr. Hindemith's direction.

The program included the Septet for Wind Instruments; the Kammermusik No. 4; Die Junge Madg; Six Chansons for four-part mixed chorus, unaccompanied; and Frau Musica, for mixed voices and strings. The soloists were: Britten Johnson, flute; Ray Still, oboe; Sidney Forrest, clarinet; Angelo Fiorani, bass clarinet; Silas Siegel, bassoon; Clarence Ogilvie, horn; Dominic DeGangi, trumpet; William Kroll, violin, in the Kammermusik; Suzanne Lundgren, contralto; the Peabody madrigal group; and Lois Darling, soprano, and Harry Waller, baritone, with the Peabody chorus.

Mr. Hindemith endeared himself to the audience with his witty remarks and genial manner and proved an excellent conductor with his unmistakable vitality and expressiveness. The entire program was projected with vivid force and executed with finesse.

The Third Annual Jewish Music Festival presented the Baltimore Symphony, Massimo Freccia, conductor, in a concert in the Lyric Theatre on Jan. 31. Of particular interest was the

first performance anywhere of Hugo Weisgall's Three Symphonic Songs, commissioned by the festival committee, with Brenda Lewis, soprano, as the soloist. Mr. Freccia became ill at the last moment, so Mr. Weisgall was called on to conduct the concert, and he did a highly commendable job.

Miss Lewis made an excellent impression in the Three Symphonic Songs, singing them with musical insight and a strong, opulent tone. The first song—Fantasia—was a free recitative against a melodic accompaniment. The best of the three, it created and held its mood and appropriately set the text. There were moments of sensitive beauty and fine orchestration in the other two songs, but too often the vocal line was cruelly ungrateful for the singer, the orchestral texture far too thick, and the potentialities of the text only partly realized.

For the past three seasons, the Baltimore Opera Company, Leigh Martinet, director, has given performances that always proved consistently better than previous ones. It is incredible the amount of ground this very fine group has covered in the last three years, and their most recent performances, of La Bohème on Oct. 31 and Nov. 1 in the Lyric Theatre, were of such high caliber they might well be judged on professional grounds.

The cast, included Eddy Ruhl as Rodolfo, Harry Hayward as Marcello, Howard Schluter as Schaunard, Arthur James as Colline, Shakeh Vartenissian and Phyllis Frankel alternating as Mimi, Anna Mae da Vinci as Musetta, Benjamin Hubbard as the Benois, and Rudy Adams as Parpignol. The sets were impressive—seldom has the Lyric stage looked so well—and the costumes were authentic and colorful. Praise should be given for the excellent and skillful grouping of the singers, and the chorus remains one of the best in the city.

Rosa Ponselle again gave of her invaluable experience in personally coaching some of the leading singers.

—GEORGE KENT BELLOW

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